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# HOME MOVIES



*Harold M. Lambert*

**January • 1942**

**Annual Beginner's Number**



# Keep 'em Laughing!

—highlight your home movie shows with these professional Hollywood fun films . . . !



*There's Tons of Laughter in*

## **WATER BUGS**

**Starring Billy Dooley**

Dooley, a sailor in the Navy, goes on shore leave and is "shanghaied" by a gang of hardboiled seamen. A mutiny and the captain's daughter provide both action and romance for the sailor. Order by number—487-B.

200 ft. 16 mm. . . . . \$5.00  
100 ft. 8 mm. . . . . 2.00

*"Ask Your Dealer to Screen It"*



## **THE NURSEMAID** ➔

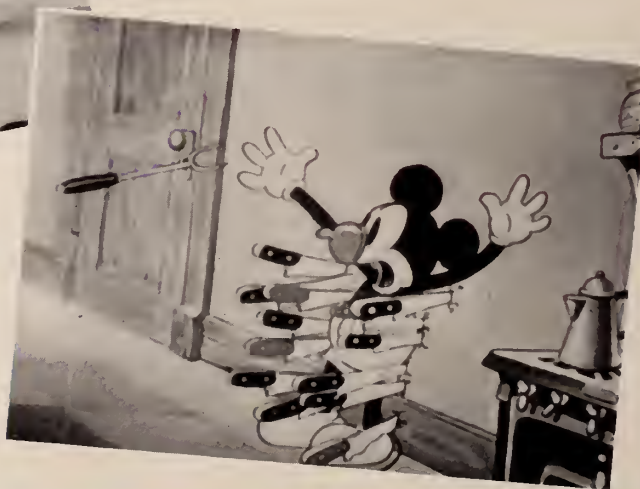
Starring Mickey Mouse. Left in charge of an infant, Mickey and Pluto get into many laugh-provoking situations. A laugh a minute! Order by number—1506-A.

100 ft. 16 mm. . . . . \$3.00  
50 ft. 8 mm. . . . . 1.50

WRITE for Latest Catalogs of  
8 mm and 16 mm Films—They're FREE!

➔ **FAIRYLAND EXPRESS** features Oswald Rabbit. It's a lively cartoon film chuck full of laughs for young and old and depicting the antics of Oswald and others in a Fairyland where all is free. Ask for No. 11-A.

100 ft. 16 mm. . . . . \$3.00  
50 ft. 8 mm. . . . . 1.50



**HOLLYWOOD FILM ENTERPRISES, INC.**  
6060 SUNSET BOULEVARD • HOLLYWOOD, CALIF.



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# home MOVIES

Reg. U. S. Pat. Off.

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1942

NUMBER 1

VOLUME IX



## REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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Photographic Editor

L. C. BUSCHER  
Art Director



• Filters aren't for scenic shots alone. Here's example of good use of yellow filter in a medium closeup.

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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



## GEARMASTER

for Movie Tripods



\$17.50

Enables you to make real professional panoram or tilt shots with any movie camera. Eliminates the use of a long handle and is geared for panning and tilting. It's revolutionary in design.



## AMERICAN BOLEX WINDERS

For 8 MM and 16 MM Reels

With the American Bolex Tension Control Winders you can spin your film in rewinding just as fast as you want to. An adjustable drag, controlled by a touch of the finger, gives you the desired tension.

\$12.00 per Pair

Mail Orders Filled

*Willoughbys*

32nd St. near 6th Ave., N. Y.

World's Largest Camera Store  
Built on Square Dealing

Established 1899

# It's NEW to me . . . !

By CINEBUG SHOPPER



## Automatic Screen

The amateur who wants to give his movies the sharper, more brilliant projection they deserve, will find the new Radiant Automatic projection screen a wise choice, according to the manufacturer. Here is a screen designed especially for home movies and said to possess distinctive features tending for ease of operation as well as higher reflective quality.

A tripod model screen of quick collapsible type, the new Radiant Automatic features square, instead of round, metal tube construction in the upright column and double wall tripod legs which prevent twisting or swaying of the screen while in use.

There are no set screws, spring plungers, or other hand-operated locking devices to come loose. The special positive-locking feature assures perfect alignment. A slight pressure on a convenient lever opens the tripod legs. A simple turn of the screen case automatically places it in a horizontal locked position. Then an almost effortless pull lifts and automatically locks the brilliantly glass-beaded surface of the screen into viewing position.

Radiant's exclusive "Hy-Flect" glass-beaded screen surface is noted for the great brilliance and clarity it lends to the projected image, whether black and white or color. Glass beads are an-

chored in to stay — according to the manufacturer, who further assures they will not peel or otherwise come off the climate-proofed flexible screen base.

The new Automatic, like other Radiant models, is said to always remain perfectly flat when opened for use and will not curl at the edges. A rigid steel tubing at the top prevents sag and wrinkles for the life of the screen.

The Radiant Automatic is now being demonstrated by leading photo supply dealers everywhere. Additional details and prices may be had by writing to Radiant Manufacturing Co., 1140 West Superior St., Chicago, Ill.

## Castle's 16th War Movie

Right on the heels of America's formal entrance into war comes a flash announcement from Castle Films of a special news release in January under the title, "Japs Bomb U.S.A.!", for owners of 8mm. and 16mm. projectors.

As has been true throughout the history of Castle news releases in the past, home movie collectors are promised in this new picture every foot of vital and pertinent film as it becomes available for the nation's projector owners. Subject only to military regulation, "Japs Bomb U.S.A.!" will consist of all news camera coverage of today's world-shattering occurrences near both shores of the Pacific; on the broad expanse of the ocean itself and on the islands that dot its surface.

This new movie brings the number of Castle war movies to sixteen, comprising an unprecedented and invaluable motion picture chronicle from the



very inception of hostilities five years ago when Japan first invaded China down through each tragic chapter of the dark years that followed. As in the instance of its fifteen predecessors, "Japs Bomb U.S.A.!" is announced as prompt, accurate and complete camera reporting of history of the day, shot at



# JAPS BOMB U.S.A!



8mm.

16mm.



**FIRST  
AUTHENTIC  
MOVIES**

**FILMED  
AT SCENE OF  
ATTACK!**

All Castle 16 mm.  
films are processed  
by VAP-O-RATE.

All 8 mm.  
Castle films are  
also treated.

HAWAII! The most treacherous blow ever struck... recorded on film for every projector owner to possess! A page of history written in bursting bombs and the answering roar of de-

fiant shells! The beginning of the most tremendous struggle of our day! A mighty nation aroused to wrath! The film every projector owner must have! Don't wait! Get Castle Films' "JAPS BOMB U.S.A."

AT YOUR PHOTO DEALER'S OR SEND HANDY ORDER FORM TO  
YOUR PHOTO DEALER TODAY! NOW!

Please send Castle Films'  
"JAPS BOMB U. S. A." in the  
size and edition checked.

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_

State \_\_\_\_\_

HM-1

8 mm.	
Headline 50 Feet	<b>\$1.75</b>
Complete 180 Feet	<b>\$5.50</b>
16 mm.	
Headline 100 Feet	<b>\$2.75</b>
Complete 360 Feet	<b>\$8.75</b>
Sound 350 Feet	<b>\$17.50</b>

## CASTLE FILMS

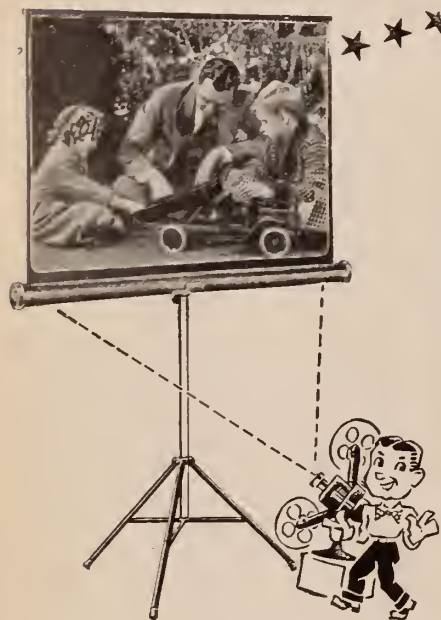
R C A Building  
New York

Field Building  
Chicago

Russ Building  
San Francisco



★ ★ ★ ★ ★  
**ONLY**  
 ★ ★ ★ ★ ★  
 ★ a Radiant Screen ★  
 ★ can do justice to ★  
 ★ Your Christmas ★  
 ★ Pictures ★



Actual experience alone can show you the difference a modern, perfect screen can make in your pictures. Brilliant—sharp—clear—only Radiant's "Hy-Flect" glass-beaded screen surface shows them in all their original, lifelike charm. For ease of operation—for perfect definition—give yourself a new happiness. Of course, Radiant costs a little more, but you get infinitely more in added years of perfect service. Insist on Radiant at your dealer's, or write for new illustrated folder—FREE! Exclusive new Automatic model from \$15.25 up.



### 3 Instant Automatic Operations . . . and It's Up

1. Touch a convenient lever—the tripod legs slide into position and lock there automatically.
2. Merely turn the screen case—automatically it locks into steady horizontal position.
3. An effortless pull raises screen and automatically locks into viewing position, at any height, 17 to 50 inches from the floor.

# RADIANT

MANUFACTURING COMPANY

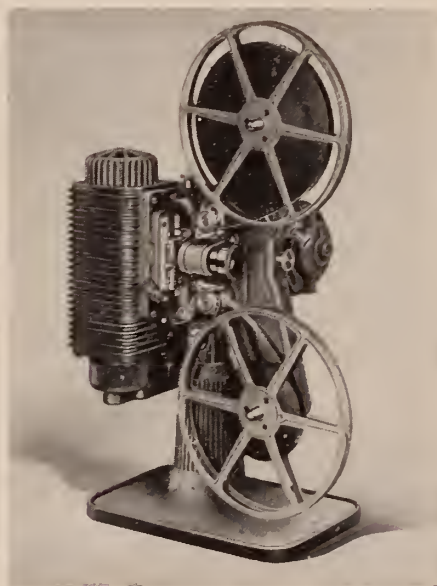
1140-6 W. Superior St.

Chicago, Ill.

## It's NEW

the scene of activity, a permanent record of destiny on the march.

It will be distributed through photographic dealers everywhere in the course of January, in five sizes and lengths, and the announcement adds that the usual low Castle prices will obtain for this special news feature.



### Revere's 500 Watter

Outstanding improvements are claimed by the Revere Camera Company in its latest Revere "80" Projector for 8 mm. films.

Of 500-watt capacity with double-blower cooling system, the model comes equipped with 300-foot reels, automatic film rewind with enclosed gear and chain drive, heavy-duty AC-DC motor, 15-tooth sprockets with safety-roller guides for film protection, and removable aperture shoe for quick cleaning without removing film.

Other features are said to include an improved gate assembly with self-adjusting film guides which is declared to eliminate unsteadiness usually caused by film width variations and splices. A fully recessed tension shoe and aperture are said to prevent scratching of film.

Prices and additional information of this and other models is available from Revere Camera Company, Chicago, Ill.

### 8mm Windback

Lap dissolves and other professional movie effects which require backwinding of film in the camera can now be made with Filmo 8 mm. equipment, the Bell & Howell Company reports.

The lap dissolve rewind attachment recently introduced by the company can be installed on any Filmo Double Eight camera, either before or after purchase.

A feature of this rewind attachment is that it counts frames one by one as they are rewound in the camera, the announcement stated.

Latest price information for this attachment will be given by Bell & Howell Company, 1801 Larchmont Avenue, Chicago.

### Official's New Films

Official Films, Inc. announces the first of a series of one-reel films entitled "America's Fight for Free Men."

The first reel released December 20th, 1941, contains incidents pertaining to and leading up to the declaration by the Congress of the United States that a state of war exists between ourselves and the Japanese Empire. Subsequent pictures will be released from time to time, as and when events occur to make up this historic series of motion pictures. When these releases are finished, they will contain a complete history of the most important era in American life since the Declaration of Independence; this will be an invaluable series for Americans everywhere, in homes, schools and colleges and in truth will be a historical recording, not in cold type but in live, vivid moving pictures. The sound versions will have lip synchronization sequences of all speeches made by world famous men and women.

Official Films will accumulate whatever material is possibly available from both professional and private sources, from cameramen all over the world. Hundreds of thousands of feet of film



will be cut and edited into compact, concise reels. This will be the first time that history will be so recorded for the 16 mm. projectors, both sound and silent, and 8 mm. silent projectors.

Official Films will release these films at their usual low prices of \$8.75 for 16 mm. silent and \$17.50 for sound and \$5.50 for 8 mm. silent. Silent versions will be fully titled. Where not obtainable from dealers, write direct to Official Films, Inc., 330 W. 42nd St., New York City.



*Home Movies*  
MAGAZINE



Subscription  
Order Form





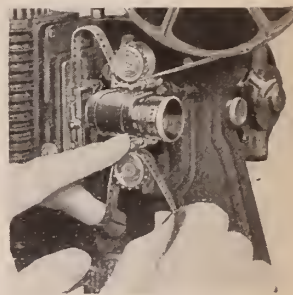
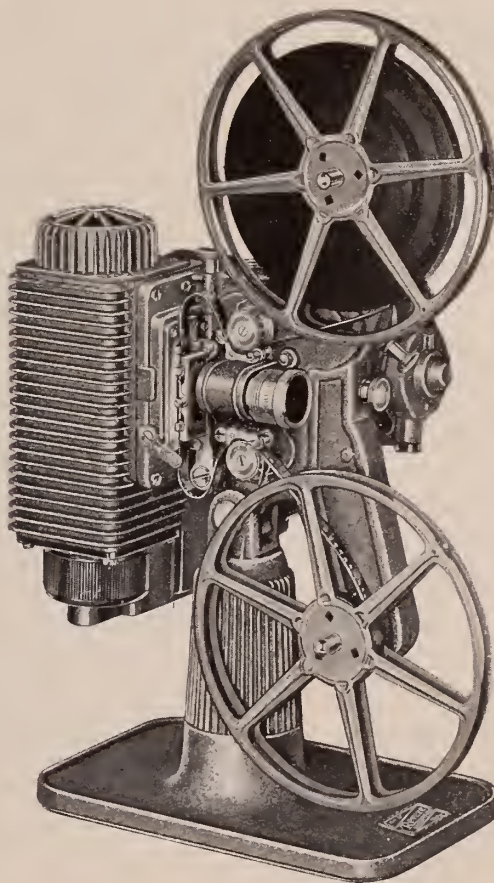


*"Now I'll Show Them  
HOW GOOD  
Home Movies Can Be!"*

## *"With My New Revere 8 CAMERA AND PROJECTOR*

I can give my family and friends *outstanding entertainment* — with full-color or black-and-white pictures that are as beautiful, sharp and steady as theatre movies." ▶ ▶ The Revere 8 mm Camera, with its fine lens and precision mechanism, takes marvelous movies. It is easy to load and use and has many advanced features, including *automatic film-loop sprocket*, 5 speeds, parallax-corrected view finder with large eye-piece, and strong five-foot spring motor. ▶ ▶ The Revere 8 mm Projector is today's best buy, because it leads in features that assure easier and better projection and full protection for film.

See Revere equipment today! Send for literature! Revere Camera Co., Dept. 1HM, 320 E. 21st St., Chicago.



The Revere Projector can be threaded quickly. Hinged roller-film guides (such as are found only in high priced 16 mm. projectors) hold the film in place after it has been threaded on the upper and lower sprockets and assure long film life.

### REVERE "80" PROJECTOR

excels in screen brilliance and professional smooth performance.  
Heavy Duty AC-DC Motor  
Double Blower Cooling System for lamp and film.  
High-ratio Duplex Shuttle Film Movement  
Enclosed Precision Mechanism (no belts)  
Fast Power Rewind  
Manual Clutch for "Stills"  
Radio Interference Eliminator  
Complete with long-life 500-watt lamp, F 1.6 and one 300-foot reel. **\$75.00**

### REVERE "85" PROJECTOR

Same as "80" plus Micro-Tilt, Duo-Shield Light Diffuser, Beam Threading Light and Carrying Case, \$89.50.

### Revere "99" Turret Camera

has a rotating turret head which permits instant change of lens equipment. It holds three screw-type lenses and has an extra view finder for uses with telephoto lenses. Complete with one Wollensak F 2.5 lens.

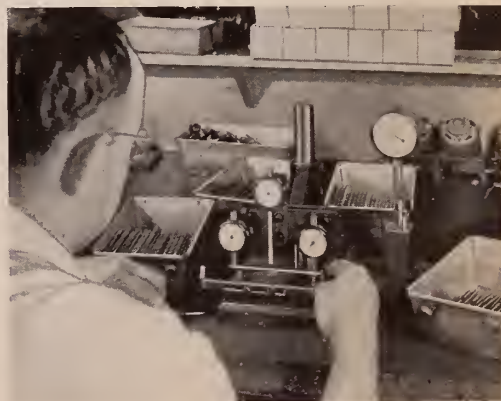
**\$77.50**



### REVERE Model "88" CAMERA

uses economical 8 mm film for an average scene. Automatic film-loop sprocket . . . Eastman-licensed spool and spindle. 5 speeds, 8, 12, 16, 24, and 32 frames per second. Focal plane 160 degree rotary disc shutter. Positive speed governor control. Precision mechanism with helically cut bronze and steel gears. Complete with Wollensak F 3.5 lens,

**\$38.50**



### REVERE PRECISION CONSTRUCTION

To insure smooth operation and rock-steady movies, Revere checks the quality and measurements of all parts in Revere Cameras with the most modern scientific instruments. The above illustration shows how the spindles are inspected with micrometer gauges. They must not vary more than .00025 of an inch.

# Revere *Quality 8mm Equipment*



## I'M GLARE LIGHT (THE PICTURE SPOILER!)



NOTHING CAN STOP ME EXCEPT...

## MARKS POLARIZATION PLATES

Every photographer knows good light is the first requisite for good pictures. Yet few realize the photographic evil—"glare light"—is always present spoiling some qualities in every picture. But — don't waste another shot until you learn to control "glare light" simply and economically with MARKS POLARIZATION PLATES — the only method to light control without color absorption. Go to your dealer or send for comprehensive folder.



Glare Light  
Controlled

**KIN-O-LUX, INC.**  
105 W. 40 ST. NEW YORK CITY

## It's NEW



### Enlarger Switch

New this month is the Solar Mercury Tri-Switch, a three position mercury contact switch for use with double contact socket and twin-filament bulbs to provide selective light intensities for still photography enlargers. This accessory is of special interest to movie amateurs who use standard enlargers for blowing up frames of 8 mm. or 16 mm. film.

Light intensities of 50, 100 or 150 watts are instantly secured by manipulation of the switch. This enables the operator to regulate the intensity of the light passing through the enlarger to the density of the negative. Control of the light intensity is not secured by a rheostat to cut the voltage—as that would affect the color of the light. Each filament burns at full recommended temperature to provide a white light of proper printing quality.

This new switch is designed for table top operation. It is of the single throw, double pole type with levers operating the mercury contacts for silent, sparkless operation. The liquid-like operation of the levers require practically no effort, thus eliminating the possibility of setting up vibration in the enlarger.

It will be available from your local dealer, including switch, cords and socket for \$5.50. Write Burke & James, Inc., 223 W. Madison St., Chicago, for full details.

### Free Service

The Jack Schiff Camera Exchange of 55 Vesey Street, New York City, has extended use of its darkrooms free of charge or obligation to the photographic public. These darkrooms are said to be fully equipped with trays, sinks with hot and cold running water, enlarger, and all necessary equipment for developing, enlarging and printing.

### New Titler

One of the newest accessories offered by the Bell & Howell Company is the 16 mm. Filmo Titler, which will fit Filmo 141, 70, and 121 Cameras with-

out use of separate, loose adapters, the company announces.

Rigidity and compactness are said to characterize the new unit, and special mention is made of an arrangement which permits titles to be centered accurately through the viewfinder of each camera.

The titler consists of a camera carriage, a title-card carriage, and two swiveled reflectors, each unit sliding upon a connecting track and clamping firmly in any position, announcement declared.

Focusing is accomplished either by the camera lens itself or by a supplementary lens. Several standard focusing lenses with Bell & Howell cameras will focus down to one foot, and with these titling operation is said to be simple. For universal focus lenses, and for those which do not focus as close as one foot, the company reports a supplementary lens in adjustable mount is available.

The title-card holder is hinged to fold forward out of the way, so that small three-dimensional objects, such as flowers, butterflies, etc., may be filmed at close range.

For further particulars, write to Bell & Howell, 1801 Larchmont Avenue, Chicago.

### Reflectors

War time restrictions have not affected output of Victor Photoflood reflectors, according to the manufacturer, James H. Smith & Sons Corp'n. The Victor line includes the popular clamp-on type reflectors and many intermediate models climaxed by their No. 520-S twin-reflector mounted on extension stand. Catalog and prices are available by writing the manufacturer at 121 Lake St., Griffith, Indiana.

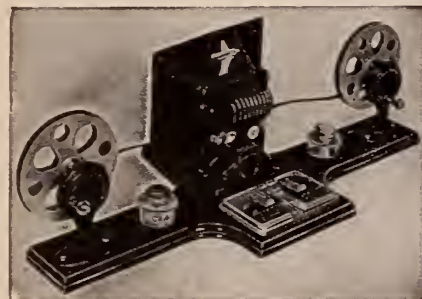
### Sunshades and Filters

Amateurs are said to be finding new ease and efficiency in working with the combination Imperial sunshade and filter discs marketed by Chess-United Company.

Imperial slip-on Sunshades are made of high grade duraluminum stock, designed to offer maximum efficiency at a minimum price, the company declares. Dead black felt finish inside the shade is said to absorb all stray rays of light. Six adjustable prongs affix the shade firmly to the camera lens or filter mount. New price of sizes from 27 mm. to 33 mm. is \$1.10; 37 mm. to 42 mm., \$1.25.

Imperial mounted filters to be used with the Imperial Sunshades are made of solid colored glass and are available in yellow, orange, red and green. New

## Edit Your Films



### ... with the Craig Projecto-Editor

The clearest, most versatile viewing device you ever have seen. Puts that professional smoothness in your work.

8mm Model, complete with splicer, re-wind and film cement . . . . . \$37.50  
8mm Projecto-Editor alone . . . . . \$29.50  
16mm Model with Sr. Splicer and re-winds . . . . . \$59.50

Fast or slow motion, brilliant miniature screen, smooth movement. The Craig Projecto-Editor adds a Hollywood perfection to your home movies.

### 16mm Senior Splicer

A vital part of your equipment. Four simple operations result in perfect, straight splices, quickly and accurately finished. Designed for your comfort, pleasure and complete satisfaction. Price \$10.95.

**If It's By Craig, It's Precision Built!**  
"MAKES EDITING A PLEASURE"

**CRAIG MOVIE SUPPLY CO.**

1053 So. Olive St. Los Angeles, Calif.



# 27 out of 29 Choose

## DA-LITE SCREENS

as shown by  
**Sales Management's Survey  
of Industrial Film Users**

Scene from "On the Right Track," new sound slidefilm of the Cleveland Tractor Company, which uses Da-Lite Screens exclusively for the following reason as stated by Mr. S. C. Brown, Advertising Manager, who writes: "They are the best on the market . . . the Da-Lite Glass-Beaded Screen gives better results under all conditions than any other screen."



THE DA-LITE CHALLENGER is the only screen with square tubing in BOTH the center rod of tripod and extension support for perfect screen alignment and unequalled rigidity. It is the only screen that can be adjusted in height merely by releasing a spring latch and raising the extension rod. 12 sizes from 30" x 40" to 70" x 94", from \$12.50\* up.

### PARTIAL LIST OF PROMINENT USERS

Armour & Co.  
Continental Oil Co.  
The Cleveland Tractor Co.  
The Mercury Corp.  
Lion Oil Refining Co.  
United Wallpaper Factories, Inc.  
The Firestone Tire & Rubber Co.  
International Harvester Co.  
Nash Motors Division, Nash  
Kelvinator Corp.  
General Mills, Inc.  
Illinois Central System  
Smith Bros. Mfg. Co.

Great Northern Railway Co.  
Edison General Electric  
Appliance Co.  
The Pure Oil Co.  
Youngstown Pressed Steel, Division  
of Mullins Mfg. Corp.  
Plymouth Division, Chrysler Corp.  
General Electric X-Ray Corp.  
Deere & Co.  
Savings Bank Association  
of New Hampshire  
Kelvinator Division, Nash  
Kelvinator Corp.  
Minneapolis-Moline Power  
Implement Co.

Oldsmobile Division, General  
Motors Sales Corp.  
H. J. Heinz Co.  
York Ice Machinery Corp.  
The Toledo Steel Products Co.  
The Crosley Corp.  
The Perfect Circle Co.  
Chrysler Division, Chrysler Corp.  
Ford Motor Co.  
J. I. Case Co.  
Michigan State Board of Control  
for Vocational Education  
The Todd Co., Inc.  
Charles P. Cochrane Co.

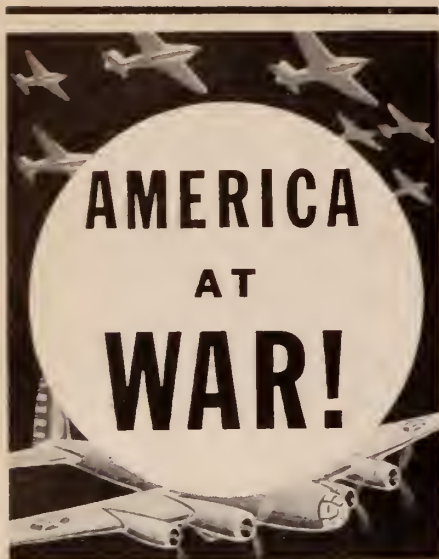
*\*Prices slightly higher on Pacific Coast.*

### A Guarantee That Means Something

The beads on a Da-Lite Glass-Beaded Screen are guaranteed not to shatter off. The entire screen, including fabric and mounting, is guaranteed to be free from defects in materials and workmanship. The fabric is specially processed to stay white and pliable. Because dust and dirt accumulate on any screen over a period of years and destroy its original brilliance, Da-Lite does not guarantee permanent whiteness, for to do so would be meaningless. The reliability of Da-Lite Screens has been proved by thousands of users over a period of 33 years.

Look for the Name **DA-LITE** When You Buy!





## HISTORIC HOME MOVIES BY OFFICIAL FILMS

8 MM. 16 MM.

The Axis has struck at these United States. We are at war. What the following months will bring no one knows. But Official Films will do its utmost to bring you the record of America's most crucial time. Beginning now, Official Films offer a new series of one reel films (16 mm. Silent or Sound and 8 mm. Silent); a series to be known as "America's Fight For Freedom".

The first volume, dealing with the events leading to the treacherous attack by Japan and the Axis Powers is now ready. Additional volumes will be released with news-flash timeliness as events develop. Every American will want to own these vivid pictorial records of America's fight against the ruthless forces of the Axis. Order Volume One today from your photographic dealer and place an advance order with him for future volumes so you may be sure of prompt delivery. These films will all be released at Official Films's usual low prices:

8 MM.—SILENT	\$5.50
16 MM. } SILENT	\$8.75
} SOUND	\$17.50

Send for FREE illustrated  
Catalogue of over 50 films

ORDER THESE FILMS FROM YOUR  
DEALER TODAY ▶

Please send me the following:		
AMERICA'S FIGHT FOR FREEDOM—Vol. 1		
Quantity	Length	Price
<input type="checkbox"/> C.O.D. <input type="checkbox"/> Check Enclosed		
My name .....		
Address .....		
City .....		

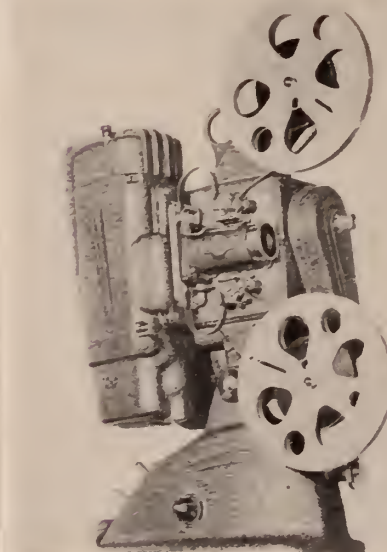
# OFFICIAL FILMS

330 WEST 42nd STREET, N. Y. C.

## It's NEW

prices of mounted filters: 27 mm. and 29.4 mm., \$2.25; 32 mm. and 33 mm., \$2.50; 37 mm., \$2.75; 42 mm., \$3.00. Imperial filter discs are priced as follows: 25 mm., \$1.25; 31.5 mm., \$1.50; 39 mm., \$1.75; 42 mm., \$1.95.

More detailed information is available from Chess-United Company, Inc., Madison Avenue at 29th Street, New York City.



## Ampro's "Eight"

Full 16 mm. quality in an 8 mm. projector is offered for the first time by the Ampro Model A-8, according to claims of the manufacturer.

Priced at \$115.00, the A-8 Model is declared to offer the following features: 500 Watt illumination, flickerless pictures, efficient cooling for forward or reverse projection, automatic reel locking device, operates on both AC or DC 100-125 volts, optical system engineered for maximum brilliance.

The company declares this model offers the same precision quality witnessed in its 16 mm. models, including unusual convenience in operation and brilliance of illumination.

Further information may be obtained from Ampro Corporation, 2839-51 North Western Avenue, Chicago, Ill.

## Critical Focuser

Owners of the Filmo 70-D movie camera may now obtain a critical focuser by which the amateur may look at the subject through the photographic lens and thus focus visually for pin-sharpness, the Bell & Howell Company announces.

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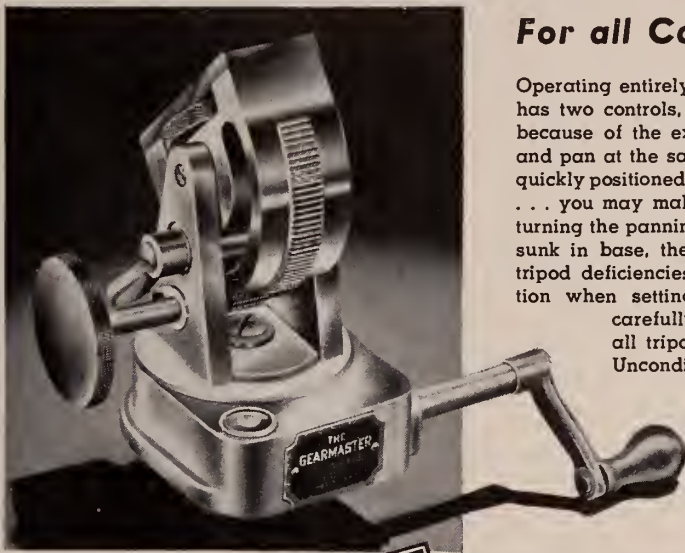
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*"FLIGHT,"* by Major M. J. Burelbach of Chattanooga, Tenn. In the past year this prize winning photograph has hung in 50 National and International photo solons. Major Burelbach made this unusual enlargement from a portion of the 2 1/4" x 2 1/4" negative (shown at left) with a Wollensak 3-inch Enlarging Velostigmat. He writes: "For many years I have used Wollensak Lenses in taking and enlarging pictures. I recommend them for excellent results." Improve *your* photography with a Wollensak.

For Movies, Candid, Enlarging, Action, Stills

**WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.**



# HOME MOVIES

Published in Hollywood  
January 1942

## YOU *are one of us . . !*

**W**E welcome all you new cine camera owners to our ever-growing, friendly fraternity of men and women who have discovered in amateur movies a source of infinite pleasure, an outlet for their creative abilities, and a hobby that pays lasting dividends in good home entertainment. Whether you travel or stay at home, you'll open up new worlds for yourself through your movie camera.

Conscientiously handled, your camera can make motion pictures equalling in photographic quality those of the professional. It is a precision-made instrument requiring only careful operation to attain this success. As you explore its pleasurable possibilities, you may, as have others before you, aspire to serious production of motion picture films, or choose only to record in movies the activities of family and friends as they proceed along the pathway of life. Whichever your course, you may encounter problems and the need for guidance; wish for a prompt and understanding advisor.

Turn then to HOME MOVIES and its staff of consultants. Present your problems freely. Keep for ready reference your copies of HOME MOVIES in every issue of which will be found pertinent information and instruction in the many interesting phases of your new hobby—photography, editing, titling, and processing of home movie film.

HOME MOVIES is ever dedicated to the hobby of the movie amateur, stands ready to help or advise him at all times.

Welcome to this vital, lively, entertaining hobby of ours—Home Movies. You are one of us!

HOME MOVIES



• Shots with hand held camera can be as steady as when tripod is used. Brace supporting arm against chest, as shown here and balance camera with hand that operates button.



# FIRST LESSON *in* *making home movies*

Thorough knowledge of  
camera and lens important

B y S T A N L E Y E. A N D R E W S

**W**HEN a person embarks on the interesting hobby of making amateur movies, he is usually aware of certain fundamentals. He knows his camera must first be loaded with film; that there is a button or trigger that must be pressed to operate the camera and thus obtain an image on the film; and that he must focus his camera correctly at the object or scene to be filmed.

There are some important "musts" which the beginning amateur does not always appreciate with the result that his first few rolls of

film suffer in photographic quality, not infrequently dampening his enthusiasm for the hobby. There is, for instance, that very important rule about a steady camera. Many beginners do not realize the full importance of holding a movie camera rock steady when making pictures. Any movement of the camera results in the picture moving around on the screen, and the slightest movement of the camera is magnified tremendously, several hundred times in fact, by the time the audience gets a look at it. It is important, therefore, to use a tripod whenever possible, or to rest the camera on or against something solid, such as a tree or fence.

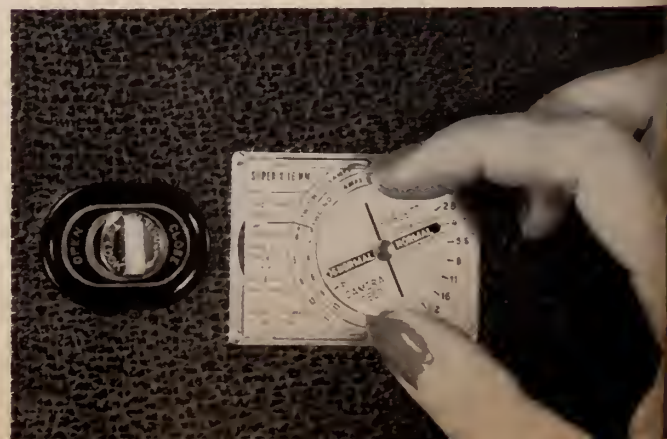
The next thing to remember is to keep the camera motor spring wound up. It is good practice to wind the camera after every shot, otherwise sooner or later we will find our camera has quit us right in the middle of what might otherwise have been our best shot.

Check the stop settings and focus, in fact all adjustments the camera might contain, before every shot, and don't guess at the distance the subject is to the camera—learn to pace out distances up to about 15 feet. The closer the subject is to the camera the more necessary that it be accurately focused. And anything less than 10 feet should really be measured. When traveling, the lens stop should be set for prevailing light conditions, and focused at 25 feet, ready for anything that we might want to take in a hurry.

Panoraming, or panning as it is called, is the moving of the camera in an arc to photograph a scene which is too wide to be taken in entirely in one picture; or to follow action, such as a person walking, or a boat moving. The best advice for the beginner regarding panning, is "don't." Film manufacturers have made a fortune out of film that beginners have ruined through

• Continued on Page 22

• Every cine camera has an exposure guide affixed to its case, giving quick, accurate data for determining correct exposure. Most advanced is improved guide, shown here, now furnished with all Eastman Cine Kodaks.



• Typical indoor setting of an amateur whose equipment boasts several lighting units, some equipped with diffusers to soften illumination.



**E**VERY beginning amateur should know that shooting movies indoors is just as easy as filming out of doors in sunlight. With one possible exception, the film used may be the same and the procedure for focusing and setting exposure remains unchanged. The one and only difference is that special artificial lighting must be employed. But this presents no obstacle. All that is required for this special lighting the amateur can purchase for less than one dollar.

Regular house lighting lamps are not adequate in power for successful cine photography, and for this reason special lamps have been designed to supply the right quality of light in ample amount for photography indoors. The lamps are known as photofloods and today are available as readily as lamps for household use.

The photofloods designed especially for amateur photography are available in four sizes and are pictured on this page. There is the No. 1 which looks like an ordinary 60-watt globe but gives out light equivalent in volume to a 750-watt lamp. This photoflood sells for 15 cents and will give service for the equivalent of two hours.

The No. 2 photoflood looks like a standard 150-watt house lamp. It gives double the light volume of the No. 1; and has a rated life of six hours. This lamp sells for 30 cents.

The No. 4 photoflood is a giant lamp about the physical size of a 300-watt house lamp. It is photographically equal to 2500 watts of regular house lighting lamps and has a rated life of ten hours.

The R-3, pictured at the extreme right in the illustration, is a mushroom type bulb that is a combination photoflood and reflector. It is gaining wide favor with amateurs because it eliminates the necessity of purchasing reflectors. Interior of flared area of bulb is coated with an aluminum reflective material with an opaque base so that none of the light leaks through from the back. Rated life and power of this bulb is the same as the regular No. 2 photoflood used in a reflector.

The average beginner's concern is with the No. 1, No. 2, and the No. R-2 photofloods.

# INDOOR LIGHTING

*easy for the beginner*

Making movies indoors entails no tricks, requires no expensive equipment...

By F R E D R I C G R A E S E R

The No. 4 is more adaptable to the requirements of advanced and professional cinematographers with large areas to light. With super-sensitive film, one No. 1 photoflood in a regulation reflector, set up 8 to 12 feet from subject to be photographed, will enable the amateur to expose the scene at f/1.9. By adding another No. 1 photoflood in reflector, the scene could be shot at f/3.5. Moving the lights closer to subject, say to within 4½ feet, would enable one to

• Continued on Page 28

• Pictured here are all the items necessary to provide photographic lighting for making movies indoors. Illustrated are the four popular sizes of photoflood lamps and the clamp-on type reflector with which the photofloods are used.





• Titling is done easiest with typewriter and small titler, shown here. Typed titles are neat, easy to read.



And it should be concluded with an "end" title. But these two titles are rarely enough. Almost every silent motion picture requires some explanation of the scenes or action it portrays, and that is the purpose of the sub-title—the explanatory captions intercut at intervals after the main title that explain what the action does not clearly reveal as the picture unfolds on the screen.

Certainly every beginning amateur, who appreciates the wealth of pleasure the amateur movie hobby holds for him, will be eager to make his own titles once he understands how relatively simple it is. Actually, no expensive equipment or accessories need be purchased. Nor must he be a proficient letterer to make his title cards. Not that a good titler won't help, but for the beginner, at least, good titles can be made with nothing more than the camera and tripod which are used for shooting pictures.

First of all, there must be a means

# TITLE MAKING FOR THE BEGINNING

It's easy as shooting scenes and extends scope of your hobby

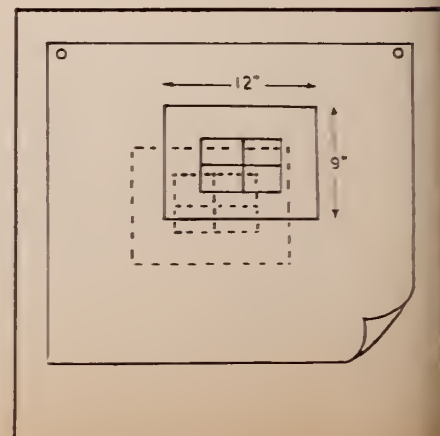
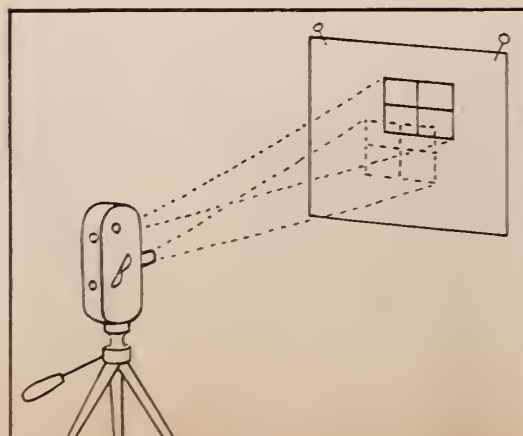
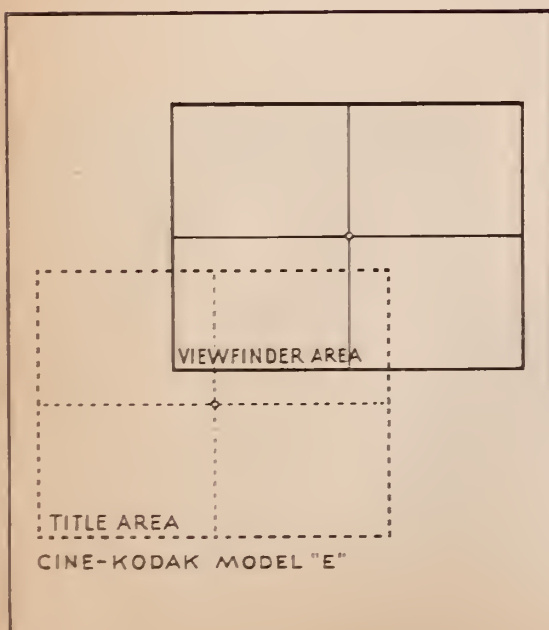
B Y W A R R E N G A R I N

**T**HE subject of titling is of interest to every movie amateur whether he intends to make his own or have his titles made by a commercial title maker. Any motion picture—to be considered complete—requires titles. First it needs a label to identify it—the lead or main title.

for photographing with the camera at close range—at 10 inches to 30 inches, depending upon size of the title card to be photographed. This is accomplished by placing an auxiliary lens before the camera lens which immediately converts it to short focus, the distance of focus depending up on the diopter measurement of the auxiliary lens. There are other methods, but this is the simplest.

Auxiliary lenses for this use are

• Lacking a titler, titles may be tacked on wall and photographed. Method of centering title cards with camera is shown below, explained in article.



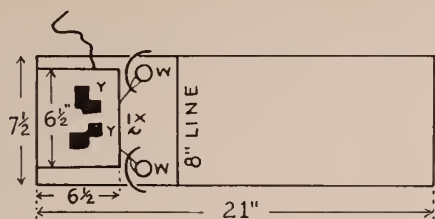


FIG. 1

BASEBOARD

X= SUPPLEMENTARY LENS MOUNT

Y= BLOCKS FOR HOLDING CAMERA

W= SOCKETS AND REFLECTORS

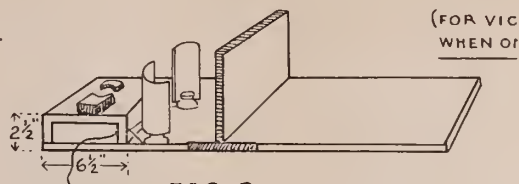


FIG. 2

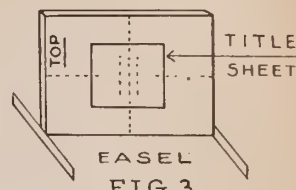
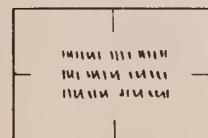


FIG. 3



TITLE READY FOR CENTERING

FIG. 4

● Here's a simple titler any amateur can build.

sometimes referred to as portrait attachments and are obtainable for most camera lenses from photographic supply houses. But just as effective for title making purposes are lenses from reading spectacles obtainable at dime-store counters. These are plainly marked to indicate diopter size, enabling the filmer to choose a pair of spectacles containing the lens he desires.

There is no need to go into lengthy explanation of the term diopter except

1 1/2 Diopter	. . .	26 inches
1 3/4 Diopter	. . .	22 inches
2 Diopter	. . .	20 inches
2 1/2 Diopter	. . .	16 inches
2 3/4 Diopter	. . .	14 inches
3 1/4 Diopter	. . .	12 inches
4 Diopter	. . .	10 inches
5 Diopter	. . .	8 inches

The auxiliary lens is one of the important parts of any titler. It is usually held in accurate position by a mounting which is part of the titler. However, by attaching the auxiliary to the camera lens, the same results are accomplished, namely, bringing the title card into sharp focus.

We started to explain how the beginner could make titles without a titler, so we shall proceed by first relating how to affix the auxiliary lens to the camera. Centering the auxiliary over the camera lens is very important, so it's best to prepare a cardboard mounting for the auxiliary which will make it possible to mount it as needed, always accurately centered. Cut a disc of cardboard the size of the auxiliary and cut a hole in the center the exact size of the camera lens barrel. Join the disc and

● Continued on Page 32



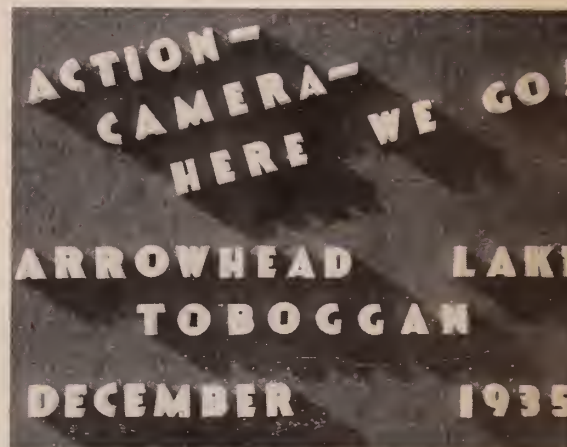
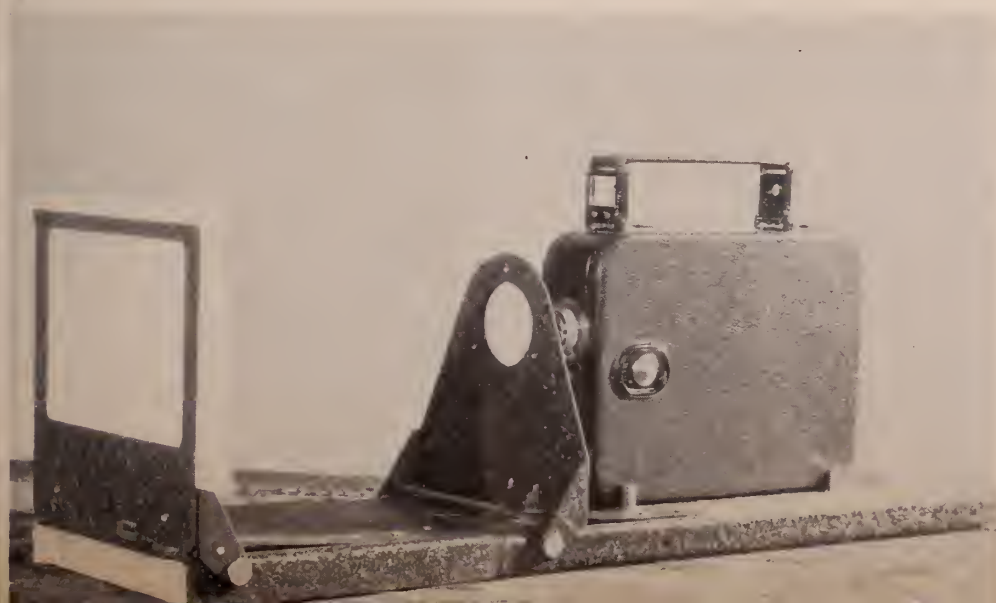
● Inexpensive title letters can be made from pipe-stem cleaners with aid of small pliers.

## AMATEUR...

to say that it is the initial unit of measurement of single magnifying lenses. One diopter represents a focusing distance of approximately 40 inches. Thus a one diopter lens, placed in front of the camera lens set at infinity, will bring into sharp focus a title set up 40 inches away. The focusing distances of auxiliary lenses of other diopter sizes follow:

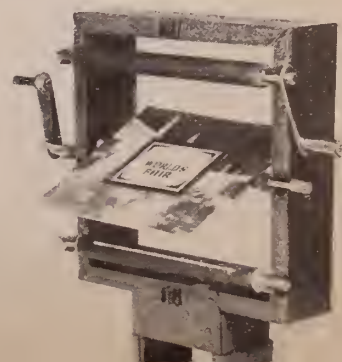
1 1/4 Diopter	. . .	32 inches
---------------	-------	-----------

● Typewriter titlers, like Eastman model pictured below, are available for all cine cameras.



● Molded title letters give shadow and three-dimensional effects, look professional.

● Accessory supplied by Hollywood Cine Products makes scroll and flop-over trick effects in titles.





• With the right equipment, movie editing is as much fun as filming. Pictured here is a complete editing board with viewing device, rewinds, and splicer.



# Guide for the beginner

## in movie EDITING

Even if every scene is perfectly exposed, one or two may be overlong

BY RUSSELL DICKSON

**B**EFORE the amateur has progressed very far with his movie making, he will hear a great deal about editing his films as a means of improving them. Editing is essential to every motion picture including the beginner's first roll. Few, indeed, are the amateur movies that do not require a little "brushing up" on their return from the processors.

We are concerned now with the problem of elementary editing—the polishing up of the average beginner's roll of home movies taken on a Sun-

day afternoon. The more complex aspects of editing a scenarized picture will be left for a future issue. The scope of this elementary phase of editing ranges all the way from deleting, entirely, over- or under-exposed scenes to re-arranging scenes to obtain a flow of continuity.

Movie editing is hard work only when one attempts it with inadequate equipment. Properly outfitted, editing becomes one of the most engrossing and certainly one of the most remunerative features of our hobby. The equipment required, in addition to projector, is a viewing device, pair of rewinds, and a splicer. All are obtainable in prices ranging from a few dollars up per unit. Complete editing outfits, including splicer, rewinds and viewer are available for the amateur where cost is no object.

The viewer is important. It enables one to examine individual frames of film for close cutting of action. A good splicer that will make a firm, permanent splice with a minimum of effort is essential. And the rewinds are an absolute necessity.

The first step in editing is to project the film to familiarize one's self with its contents and quality. Have a pencil and pad of paper handy beside the projector so the spill light from film gate will fall upon it. Then as the film is projected, make notes of the scenes to be deleted or shortened as the case may be, and notations concerning any scenes to be re-arranged.

By way of illustration let us suppose we have, for editing, a roll of film exposed last Sunday on our ski strip. As the picture unfolds on the screen we make brief notes: First a reminder for the main title. The first shot shows our friends tying down skis and poles on the roof of the car. This is o. k. for the opening shot. Next is a shot from another angle of all entering the car, the start, and progress of the car down the street. But the shot is a little too long. There's no need to keep the scene on the screen to show the car disappearing in the distance. So we'll trim it about five or six frames beyond the point where the car starts to move.

Next is a series of shots taken from inside the automobile en route to the ski resort. Only one is at all steady, so we'll throw out the others. The scene picturing our arrival is o. k.

• Continued on Page 31



• A well-planned home movie editing workshop which just begs the movie amateur to spend endless hours in editing and titling movies.





**W**HAT the cooperative efforts of a cine club can do towards making for more successful amateur motion pictures is exemplified in the picture, "Latitude 26," the January Movie of the Month. Here is a film that well might have come from any of Hollywood's studios. Indeed, it surpasses in plot, photography and editing, many of the comedy shorts of silent days.

Unlike the average amateur film, "Latitude 26" began much the same as any professional production. There were story conferences, location searches, and innumerable tests to complete the cast. And eventually there emerged, under the careful guidance of its producer-photographer-editor, Leo Caloia of Los Angeles, as as fine a film as ever graced our roster of Movies of the Month.

But it's the professional way this picture opens on the screen that catches the eye. The

## MOVIE *of* the MONTH

B y J . H . S C H O E N

fine main title is preceded by the producer's credit title. Other credit titles follow, and each is introduced in a cleverly executed iris-dissolve. Presently there appears an explanatory title that states in effect: "Eight thousand miles away, basking in the tropical sun, is the tiny island of Ah-h-h."

Then follows a series of quick cuts of tropical scenes—lofty palm trees shimmering against a dark sky, a canoe gliding on a tropical lagoon, and rolling surf—each shot enhanced by use of a filter. Then comes the first hint of comedy, a facetious title: "...but that's 8000 miles away!"

An excellent montage—probably the finest ever executed with an amateur camera—follows to introduce locale of the story, the big city, and leads to the time of the story—one Sunday morning. This montage was executed with the aid of a Bool Cine Fader, an apparatus that may be fitted before the lens for making fades, dissolves and other trick effects.

We then see our hero, a hen-pecked husband,

• Continued on Page 37

• Reproduced above are interesting frame enlargements from "Latitude 26," the initial Movie of the Month for 1942. Produced by Leo Caloia of Los Angeles, this film is marked by brilliant continuity and excellent photography. At left is pictured Caloia and the camera with which he filmed his fine amateur movie.







# ACCESSORIES *pave* *the way to better filming*

An accessory and gadget guide  
for the beginning amateur

B Y C U R T I S R A N D A L L

● Pictured above are but a few of the many accessories available to the amateur to aid him in his movie making: 1—Eastman splicer; 2—General Electric exposure meter; 3—Filmo-fade device for 8 mm. Filmo cameras; 4—DeJur-Amsco exposure meter; 5—Camera mount of Brown Precision titler; 6—Harrison & Harrison filter kit; 7—New Fink-Roselieve splicer; 8—Thalhammer tripod; 9—Photrix exposure meter; 10—Bell & Howell tripod; 11—Franklin film splicer; 12—Craig Projecto-Editor; 13—Four-Star titler; 14—Wesco's Fadette and masking device; and 15—Weston exposure meter.

**“W**HAT is the most important accessory I should buy next?”

This question is asked more frequently than any other by the movie amateur with a new cine camera. Assuming the novice cinefilmer possesses only his camera (and projector and screen, of course), many seasoned amateurs are agreed that the most important accessories for filming for the beginner are the following, listed in order of their importance:

Splicer  
Exposure Meter  
Tripod  
Titler  
Filters  
Effect Devices

The splicer is the number one item because without it, successive rolls of films cannot be edited and spliced together; and without editing, amateur movies soon lose their appeal, and the amateur's interest tends to wane.

Next in importance is the electric exposure meter. It is second in importance only because every cine camera has a built-in or attached exposure guide; also, exposure data is usually furnished by the manufacturer with each roll of film. It is in critical filming that the exposure meter becomes important—in shooting under adverse light conditions, indoors under artificial light, and exterior night shots—where more exacting readings are necessary.

Some may argue that the tripod should be the number one item, with no-panning and steady camera the beginning amateur's first admonition. However, it is possible to shoot fairly steady pictures with a hand-held camera. The tripod is important where extensive filming is to be done and is the best insurance for professional-like steadiness of pictures on the screen.

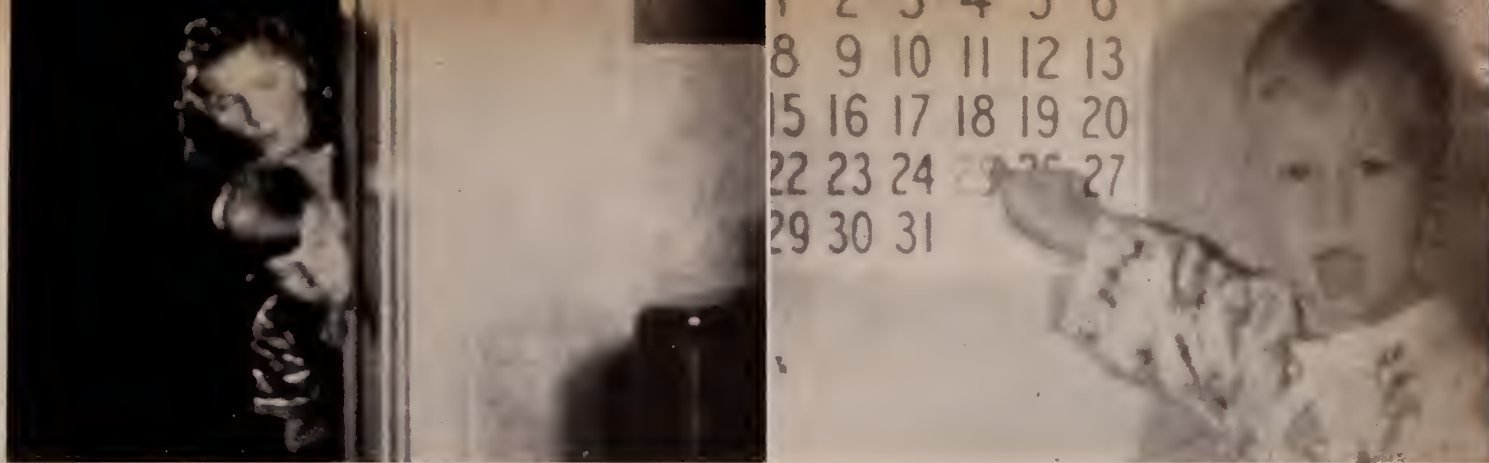
Fourth item is a titler. Home movies do not commence to appeal until they are properly titled—at least with a main or introductory title. Unless the amateur shoots his own titles, he just never seems to get around to having the work done by someone else.

Filters are not a “must” item but important to improved filming, never-the-less. In shooting panchromatic film, yellow and orange filters darken the sky for cloud contrasts and otherwise provide an appealing tonal correction. A red filter provides a dark sky effect and is used most frequently by the amateur to gain vivid contrasts between clouds and sky. There are filters for Kodachrome, too, haze filters for outdoor filming and a special filter for use where Type A Kodachrome is to be used out-of-doors.

Effects devices are for those amateurs, having passed their “elementary exams,” who want to add fades, dissolves, wipe-offs and other professional-like effects in their picture and title filming.

Splicers are available in a wide range of

● Continued on Page 35



**W** E DEVIATE somewhat this month to present, instead of the usual film reviews, reviews of a group of movies submitted in a club's 50 foot 8 mm. uncut film contest. First, for the edification of many readers and the directorates of amateur clubs to whom this type of competition is new, let us point out that such contests are fast gaining recognition for their educational value among enterprising 8 mm. cine clubs. Nothing offers the serious cine-filmer the practice and guidance necessary to improve his movie making like the restrictions of getting a complete story pictured on a fifty foot roll of film.

The contestant is limited to the single roll of 8 mm. film on which he must shoot a complete story—complete in titling and continuity without benefit of editing. To be eligible, the film cannot be cut—must be in the same one continuous length it arrived from the processors. Only the splicing of the two 25 foot lengths of film is permitted.

Obviously the contestant must carefully anticipate his footage in advance of shooting—right down to the last frame; he must plan his continuity and time action carefully to make sure he will get in all of the scenes and titles required—in their regular order—and within the allotted footage. Just a single error—muffing just one scene—and the whole effort becomes ineligible.

The contest films which we shall review here were the runner-ups in a 50 foot uncut film contest sponsored by the Seattle 8 mm. Club. Carl Brazier, one of the club's directors, saw in this type of contest, opportunity to balance the over-emphasis that had been placed upon the subjects of cutting and editing

## REVIEWS *of winners* *in uncut film contest*

B Y T H E E D I T O R S

in club meetings. It was his contention that much of the editing of home movies could be done by careful planning in advance and shooting accordingly. Then, too, the club members who showed the most film were persons who did not have to worry about film cost, and as a result the impression was gaining momentum that one could shoot anything anytime and anyway, and the resultant sins could be washed away with cement and splicer.

All of which was having a definite tendency to discourage new-comers to the club who had to figure the cost. The contest was conducted for the express purpose of placing proper emphasis on planned shooting as a means of maintaining economy in the hobby of amateur movies without imposing any restrictions on its pleasures. And it is surprising how much the amateur, once he puts his mind to it, can accomplish in the way of continuity, action,

• Continued on Page 26

• On this page are enlargements of 8 mm. frames from winning films in Seattle 8 mm. Club's recent 50 foot uncut film contest. Top, left to right—scene from "December Wiles" and "A Christmas Dream." Below, left to right—scene from "His and Hers" and "Hooked Hookey."





# THE EXPERIMENTAL



## Car Camera Mount

The amateur who would shoot movies from his automobile while in motion would do well to rig up a sturdy camera mount for this purpose. Otherwise his pictures may appear quite "jumpy" on the screen due to movement of his body while holding camera.

Pictured here are two ideas that are easily adaptable. The first picture shows how a sunshade mounting within the car was adapted to hold a camera support. A metal rod, machined to fit the sunshade mounting, also takes tilting section of a tripod head which receives and holds the camera.

The second picture shows a special

mounting bracket, made from strap iron and bolts, which is attached to car frame just above the windshield. The pictures are self-explanatory as to construction, and either idea will afford a substantial support for your camera, permitting its operation while driving.

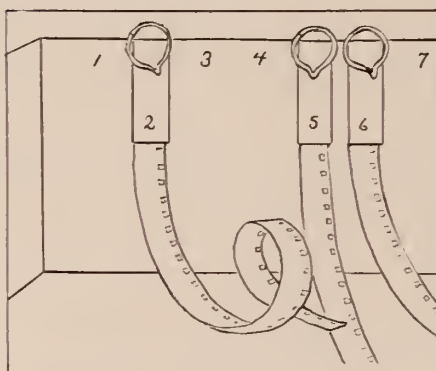
—S. J. Bracy,  
New Orleans, La.

## Pre-focusing Idea

One of the drawbacks to more frequent home projection of home movies is the amount of time and trouble required in setting up projector, assembling screen, and finally checking up on sharp focus before starting the show.

To remedy this focusing problem, I have spliced three or four frames from an old title into the middle of each film leader, which enables me to check on focus in advancing of running the films. The film is threaded so that one of these frames rests in the film gate. With projector set for "still" projection, I flash on the lamp long enough to adjust focus, then proceed with my show.

—D. J. Wilson,  
Des Moines, Iowa.



## Editing Aid

In editing home movies, it is first necessary to break down the roll of film to be edited into separate scenes in order that they may be spliced together in proper order. To make this process as simple as possible, some method should be employed to hold each scene, properly identified, and ready for splicing.

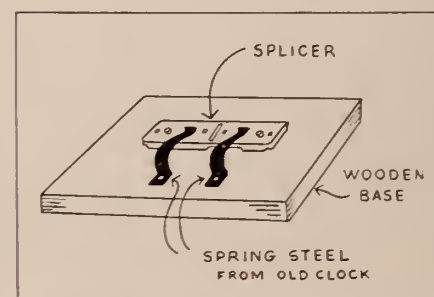
The beginning amateur may adapt this simple arrangement to aid keeping his film strips in order. Required is a large cardboard box, about two dozen round paper clips, and an equal amount of small pieces of paper on which to mark information or numbers to identify each strip of film.

As the film is broken down, a piece of paper is clipped to one end of the film, the number or data written on it,

and then the film is clipped to edge of box, as shown in illustration, with rest of the film lying uncoiled in the box.

Numbers from one up may be marked along inside edge of box to correspond with numerals placed on film scenes as a means of keeping scenes in editorial order.

—H. N. Romer,  
San Marino, Calif.



## Film Clamps

The small Eastman film splicer which is a part of Kodascope equipment, does not have facilities for holding the film firmly in place while splicing. This may be remedied by first mounting the splicer on a small wooden base; then affixing two spring clamps as shown in sketch.

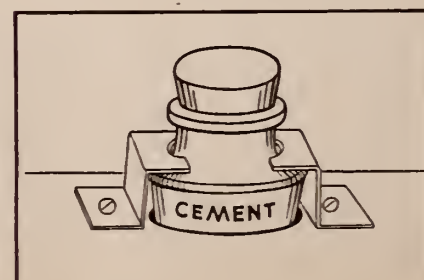
Clamps may be made from an old clock spring or any other spring metal obtainable from the hardware store. Turn up the ends, as shown and apply a small piece of felt or rubber to each as a protective measure against scratching film. Bend other end of each piece sharply at right angle, drill small hole, and screw in place with protected tips in position on splicer over the film area.

—Harry Kemp,  
Santa Monica, Calif.

## Bottle Holder

If your splicer or editing board provides for the round cement and water bottles, these may be anchored to the board safely with two easily made metal clips, shown here.

From a piece of heavy sheet metal cut two strips about two inches in length. Drill hole at one end for screw, and cut out area at other end to fit bottle neck.



## REWARD FOR IDEAS!

**I**F YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

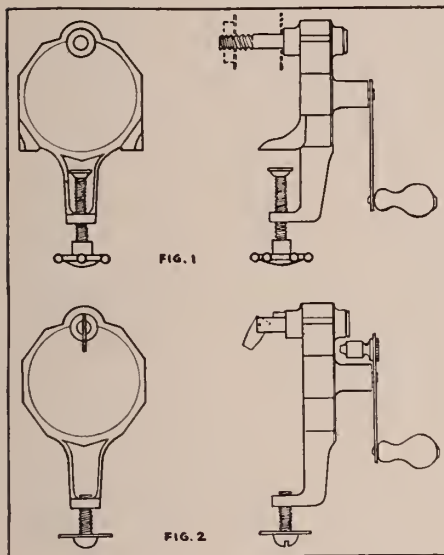
Important: When submitting ideas, be sure to mention whether equipment you use is 8 mm. or 16 mm., enabling us to promptly forward awards adaptable to your use.

# CINE WORKSHOP

Bend as required, as shown in drawing, and affix to baseboard with screws.

This expedient will enable you to make splices faster, enabling handling of the cement bottle with only one hand.

—J. K. Polk,  
Walla Walla, Wash.



## Grindstone Rewinds

A pair of rewinds are essential equipment for every movie amateur. Without them, editing of full reels of film is almost impossible. For the beginner with a mechanical turn of mind, satisfactory rewinds may be made from two small grindstones—such as those inexpensively acquired at the five and ten cent store hardware counters.

Take along a reel and select two grindstones with shafts that fit the reel spindle hole. Also make sure that the grinders turn smoothly without binding at any point in a single revolution.

For the least modification, remove only the outside nut and the stone. The reel may be put on the shaft in place of the stone and held in place by tightening the nut.

Where quick mounting and removal of reels is desired, cut out unneeded portion of shaft and slot it with a hack saw so that a retaining strip of metal, as shown in Fig. 2, may be fitted and riveted in place. This feature is found on many of the professional rewinds. After the reel is mounted, the retainer is folded down, preventing reel from slipping off spindle.

Fig. 1 shows the rewinds with the original screw clamps for mounting on edge of table or work bench. Fig. 2 shows upper segment of clamp removed and a screw-bolt inserted in place of the

thumb screw for mounting on an editing board.

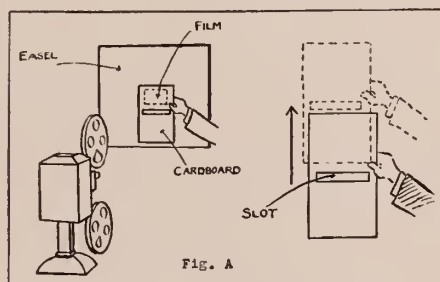
—A. E. Dawson,  
Miami, Fla.

## Frame Enlargements

Frequently the amateur captures a shot with his movie camera that he would like to have enlarged on photographic paper. If your projector provides for single frame projection, you can make an enlargement by projecting the picture on a sheet of cut film, as shown in Fig. A. The work must be carried on in total darkness unless orthochromatic film is used in which case a metal red safelight may be used at a safe distance for illumination.

Set up the projector so it will cast, on a board panel a short distance in front of projector, an image of the scene the size of the cut film. 4" x 5" cut film is about right for this purpose. Run projector until desired scene is found then throw lever for still projection and extinguish projector light. Affix sheet of cut film on board over spot where scene was projected.

Because it will be impossible to get a short enough exposure by simply switching projector light on and off quickly, it will be necessary to make a sort of focal plane shutter. This is merely a large piece of cardboard with a slot 1/2"



wide cut in it, with sufficient cardboard on all sides to protect film from light.

By holding the cardboard as close as possible to the film, as shown in Fig. A, and switching on projector light, then passing the slot quickly across the film, and switching off the light again before removing the cardboard, the proper exposure can be obtained. This, of course, will have to be determined by tests. The film is then developed and a print made.

—B. K. Davis,  
Milwaukee, Wis.

## Film Viewer

Before the amateur can edit or even splice together his films comfortably and satisfactorily, an editing board that provides some kind of magnifying viewer

*gadgets, tricks and  
shortcuts contributed  
by Cinebugs . . .*

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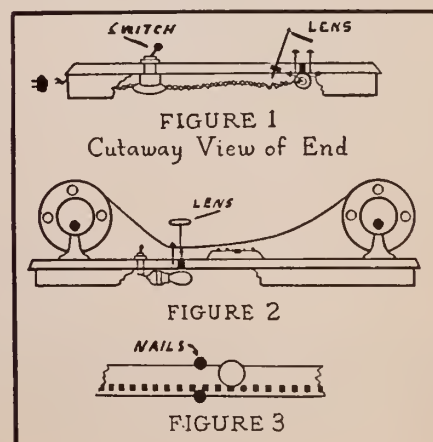
Illustrated and fully described are gadgets for cameras, projectors, lenses, filters, tripods, titlers, home processing, etc., and completely indexed so that you can readily find description of a gadget to solve a problem when you need it most.

Mail a dollar bill to HOME MOVIES today and a copy of this glorified, helpful gadget volume will be in your hands a few days later.

is necessary. The beginner, not yet ready to purchase a factory built editing device, can easily construct an efficient viewer for either 8 mm. or 16 mm. film.

Accompanying sketch shows details of construction of simple editing board on which is mounted an illuminated viewing device in addition to rewinds and splicer. For the board ordinary plywood may be used. This should be elevated by the addition of wooden cleats attached at either end which permit installation of the small candelabra socket and 7-watt lamp beneath opening in board, as shown. This light provides illumination beneath the film for view-

• Continued on Page 38







### Take Wide Angle Shots With Your 8mm Camera!

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## First lesson in movie making . . .

• Continued from Page 12

chasing their viewfinder all over the landscape.

It is better to take two shots, one of each part of the scene, rather than swing the camera around in order to get it all in one shot. There are cases, of course, when panning is permissible, and, in fact, useful and necessary, but not for the beginner. However, if one simply must pan, do it very slowly, and smoothly, and swing the camera from left to the right, the direction in which the human eye is accustomed to travel while reading.

As far as exposure is concerned, if there is any sunshine at all, and the scene to be shot is not in the shade, the beginner is, generally speaking, usually safe in setting his lens opening at F.8 when using ordinary black and white film. Any errors in over or under exposing are corrected to a certain extent by the system of compensating processing which the film manufacturers use. For shots on a dull day or in the shade, F 3.5 should do the trick. These stop openings will not always be correct, but will serve very well as a starter while the beginner is learning.

For indoor shots, follow the instructions on the photo-flood lamp carton, but always remember it is the distance of the lights from the subject which determines correct lens opening, not distance of camera from the subject.

On the average movie camera without variable filming speeds, the lens aperture is the only means of controlling exposure inasmuch as the shutter opening, except on very, very high-priced cameras, cannot be changed. On most movie cameras the shutter speed is between one-thirtieth and one-fortieth of a second. On a camera with variable speeds it would be about one-fifteenth of a second at eight frames per second, one-sixtieth at thirty-two frames per second, and so on.

As already pointed out the lens opening safest to use in case of doubt on anything but a dull day, or for indoor shots, is F8, unless supersensitive film is used in the camera, in which case one or two stops smaller should be used. On a dull day F 3.5 is usually safe, and on a very dull day the widest stop. All this is just speaking generally, of course.

Very light subjects, such as pictures of snow, and seascapes, with black and white film should be given one stop smaller than would be normal for an ordinary shot under the same light conditions.

Conversely, very dark subjects should

be taken at one stop larger opening when using black and white film. This also applies to color film, when the main part of the subject to be photographed is dark, and there are few light areas in the scene.

The aperture also controls depth-of-focus. Depth-of-focus is the distance between the nearest and farthest point from the camera at which an object would be in sharp focus. The smaller the aperture the greater the distance would be between the nearest and farthest point in sharp focus.

A close-up of a person should be taken with as large a stop opening as the light conditions permit; this will shorten the depth of focus and throw the background out of focus so that the person will appear to stand out from the background.

If a lens only focuses down to say three feet, and it is wished to photograph an object at two feet, a small stop opening will bring this into focus, bearing in mind, of course, that when using a small stop opening, more light is necessary on the subject.

One stop smaller will require twice as much light on the subject, whereas one stop larger will require but half as much light, and so on. The stops on a camera lens are arranged so that each division admits just twice as much light through the lens as the next smaller one. Two stops larger lets through four times as much light, three stops admits eight times as much light, etc.

To be a little more accurate in finding the relative speed of lenses at certain stop openings, we merely multiply the lens apertures by themselves (i. e. square them), and then compare one with the other. For instance 5.6x5.6 equals 31.36; and 8x8 equals 64, which is just about double 31.36; therefore a stop opening of F 5.6 is just about twice as fast as F 8.

The movie amateur has no real need to concern himself with the highly technical measurements of a lens, or the intricacies of manufacture; this is the makers' job. To the cameraman, apart from the point of view of quality, the two important "features" of a lens are its speed, and the focal length.

The so-called speed of a lens is determined by the largest aperture at which it will produce clear pictures. That is to say, if a lens is rated at F 4.5, it will take clear pictures at any stop up to that point, but not at any larger stop opening were it possible to alter it to do so. On the other hand we can ad-



just any lens to a smaller stop opening than the "speed" at which it is rated, and retain, or in fact, increase, the clarity of the resulting pictures.

An F 1.9 lens operated at a stop of F 3.5 gives the same results for ordinary purposes as a regular F 3.5 lens operated at the F 3.5 opening. The super-critical may tell you that when shooting at a small lens opening it is better to use a slower lens than a fast one. However, all cannot afford to carry around a battery of lenses, and in any event the difference in results in such a case is practically unnoticeable.

A good F 1.5 or F 1.9 lens is a nice lens to have if one can afford it, as it increases the range of the camera considerably over one equipped with an F 3.5 lens, especially under adverse light conditions. An F 1.9 or faster lens, used wide open, allows room for a considerable margin of error in indoor lighting. It gives the filmer the advantage of being able to use ordinary orthochromatic film with confidence, instead of supersensitive film, and still have ample light on places fairly remote from the floodlights.

Although we can easily take pictures with the aid of Photofloods on orthochromatic film with an F 3.5 lens, and providing the surroundings are sufficiently light in color to reflect a fair amount of light, there are limitations to the area which can be photographed because the lights have to be placed closer to the subject. However, in order not to waste film, it is better to use supersensitive with an F 3.5 lens when shooting indoors with Photofloods.

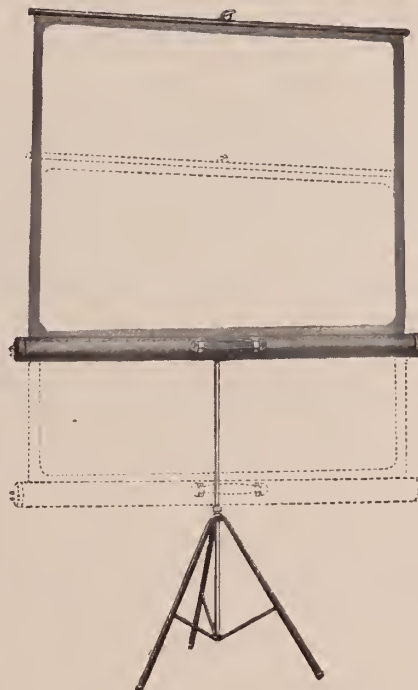
An F 3.5 lens is by no means a slow lens, and with the assistance of modern high-speed film emulsions and the half-speed feature of some cameras, it can be used under conditions which at one time would have been adverse for even an F 1.5 lens.

In choosing a lens, speed is not everything to consider. There are certain technical standards to which a manufacturer builds his lenses, and these are not as high for some manufacturers as others; and, of course, prices vary accordingly. A prospective purchaser can only judge a lens by the reputation of the manufacturer and by the results obtained by another person who has used a similar lens of the same make. It is better to buy a good F 3.5 lens than a cheap ultra-fast lens, because although the range of the camera would be more limited, the results obtained at stops of F 3.5 and smaller would be better than with a cheap lens. After all, the majority of movie shots are taken at stop openings of F 3.5 and smaller.

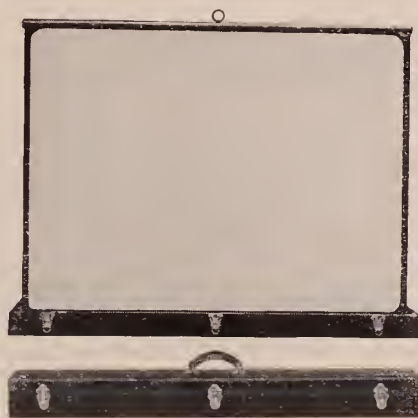
Next month we shall present the second installment in this series of elementary instructions for the beginning amateur.

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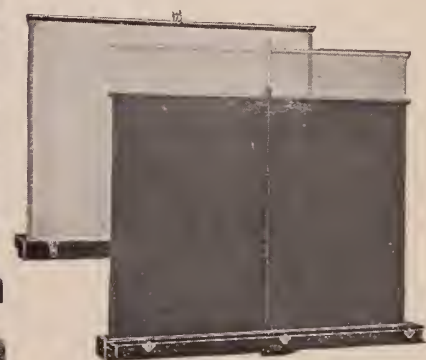
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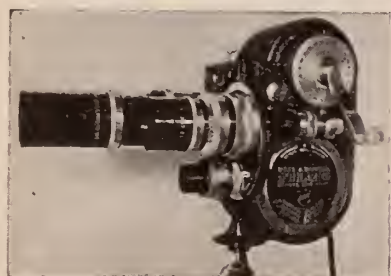
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# Information

# PLEASE

## Fade-ins (E. R. Fenton, Hartford, Conn.)

*Q. What is the simplest method for me to make fades?*

A. Fades may be made in two ways: while shooting with the aid of a fading glass or other fading device, of which there are several on the market, or after your film is returned from the processors by using Foto-Fade. This is a dye process by which the area of film to be faded is subjected gradually to immersion in the Foto-Fade dye.

Fading glasses are marketed by Harrison & Harrison, Hollywood, and this firm also recently perfected an improved fading device that fits in front of the lens known as "Roto-Fade." Other fading devices are the Wesco Fadette, the Cine-Transito by Baia, The Bool Cine Fader, and the Filmo Fader marketed by Bell & Howell.

## Fixed Focus Lens (K. C. Kenny, Davenport, Iowa.)

*Q. I have just purchased a 16 mm.*

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

*camera with an f/3.5 fixed focus lens. Friends advise that I should have gotten a lens in focusing mount, especially as I shall want to shoot some ultra-closeups. What is your opinion on this?*

A. The fixed focus lens you mention will give you very good results. For one thing, assuming that you are a beginner, you will have less trouble with focus and get consistently good shots because you won't have to set your focus each time. Of course, where you want to make shots of subjects or objects at distances closer than three or four feet you will have to compensate for this by using an auxiliary lens. This also holds

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16mm SSS Pan . . . . .	29	27	100	80	125	100	Super Meteorpan . . . . .	27	25	64	40
16 Hypan . . . . .	24	23	32	24	48	32	Super Panchromatic . . . . .	24	23	24	16
16mm Panchromatic . . . . .	21	20	16	12	24	16	Super Ortho . . . . .	21	17	16	6
16mm Supreme Pan. Negative . . . . .	27	25	64	40	100	64	Movetone Ortho . . . . .	19	13	10	3
16mm Finopan Negative . . . . .	23	41	24	16			Semi-Ortho . . . . .	18	12	8	2
16mm Positive . . . . .	12	8	3				KIN O LUX				
16mm Plenachrome . . . . .	20		12	3	16		No. 1 . . . . .	18		S	
8mm Twin-8 Hypan . . . . .	23	21	24	20	32	24	No. 2 . . . . .	20	16	12	
8mm Filmopan . . . . .	18	16	8	5	12	8	No. 3 . . . . .	26	24	50	40
†DUPONT							CONSUMERS				
Regular Pan (Rev.) Type 321 . . . . .	20	18	12	8	16	12	Ortho . . . . .	18		8	
Super Pan (Rev.) Type 302 . . . . .	29	28	100	80			Panchro . . . . .	23	21	24	16
Superior-2 (Neg-Pos or Rev) Type 301 . . . . .	26	25	64	40	48	24	Colorchrome . . . . .	18		8	
Type 314 Pan (Neg-Pos. or Reversal) . . . . .	21	20	16	12			HOLLYWOOD				
Positive Type 600 . . . . .	12		2	1	6		S. S. Pan . . . . .	26	25	50	40
Sound Recording Positive Type 601 . . . . .	17	9	6	1			Pan . . . . .	21	20	16	12
EASTMAN							Semi-Ortho . . . . .	18	12	8	2
16mm Super XX Pan . . . . .			100	80	125	100	UNIVEX				
16mm Super X Pan . . . . .	24	23	32	24	48	32	Standard . . . . .	17	14	6	
16mm Safety . . . . .	20	18	12	8	16	12	Ultrapan . . . . .	20	18	12	6
16mm Sound Pan . . . . .	23	21	24	16			GRAPHICHRONE . . . . .				
16mm Pan. Negative . . . . .	23	21	24	16	32	24	Regular . . . . .	18	10	8	3
16mm Positive . . . . .	16	10	5	3	16	4	Plus . . . . .	20	17	12	6
8mm Super X Pan . . . . .	23	21	24	20	32	24	Superpanex No. 100 . . . . .	29	27	100	64
8mm Regular Pan . . . . .	18	16	8	5	12	8	Superpanex No. 24 . . . . .	23	21	24	16
Kodachrome (8 and 16mm) . . . . .	18	14	8	3	12	4	Colortone . . . . .	15	10	S	3
Kodachrome "A" (8 and 16mm) . . . . .	18	21	8	12	12	16					
GEVAERT											
Super Reversal . . . . .	23	21	24	16	32	24					
Panchro . . . . .	20	18	12	8	16	12					
Ortho . . . . .	21	17	16	6	24	8					

†Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

\*With filter.



true when you want to shoot titles or ultra closeups.

Lenses adaptable for this purpose may be had at small cost from most photo dealers. Also ordinary spectacle lenses, obtainable from five and ten cent stores, serve this purpose very well. It is necessary, of course, to select a lens to fit the requirement. Most such auxiliary lenses are marked according to diopter rating and their focal distance.

### Out of Focus (Ben J. Marris, Philadelphia, Pa.)

*Q. During projection, the screened image seems to move toward and away from the projector—sort of “breath” on the screen, or go in and out of focus at intervals. What causes this?*

*A. Three things seem to cause this. First, where the loaded camera has lain idle for some time, the upper film loop becomes fairly rigid causing it to push pressure plate of film gate open and allowing film to travel away from the established plane of travel. This condition usually causes a momentary waver of the scene to appear on the screen. As it generally occurs at the beginning of a scene, it is easily removed—clipped from the scene—without any noticeable effect on the action.*

*Another cause are the particles of film emulsion which frequently gather on edge of film gate, causing the film to pass the aperture off the true plane of travel.*

*Then there are poorly made splices which are the most frequent cause of “breathing” or wavering effect on the screen. Using the minimum of cement on splices and care in preventing running-over of the cement to the adjacent film frames will eliminate the wavering trouble.*

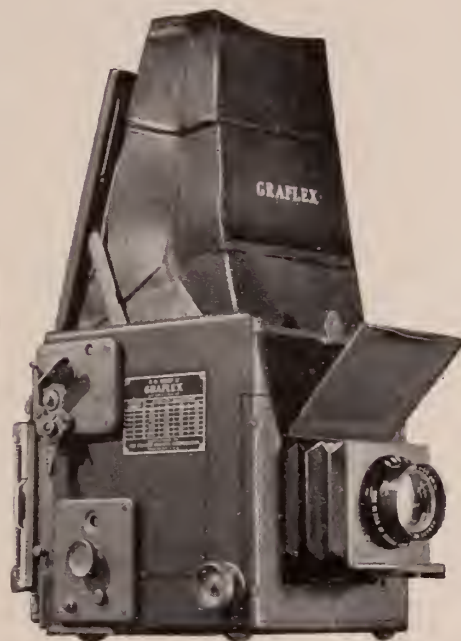
### Shooting Indoors (George Burns, Chicago, Ill.)

*Q. Please tell me something about making movies indoors. Do I need special lights? If so how many and how much do they cost?*

*A. Whether your camera is fitted with a fast or slow lens, you will need special artificial illumination for good indoor movies. The source of this illumination is special Photoflood lamps that look just like regular 60 and 100 watt bulbs except that they are more powerful—give a more intense light. The smaller size retail for 15¢ and the larger, No. 2 size, for 30¢.*

*For best results Photoflood lamps always should be used in regular photographic reflectors which gather the rays of light and concentrate it on the scene. Good temporary reflectors made of paper especially for use with Photofloods are available from photo dealers.*

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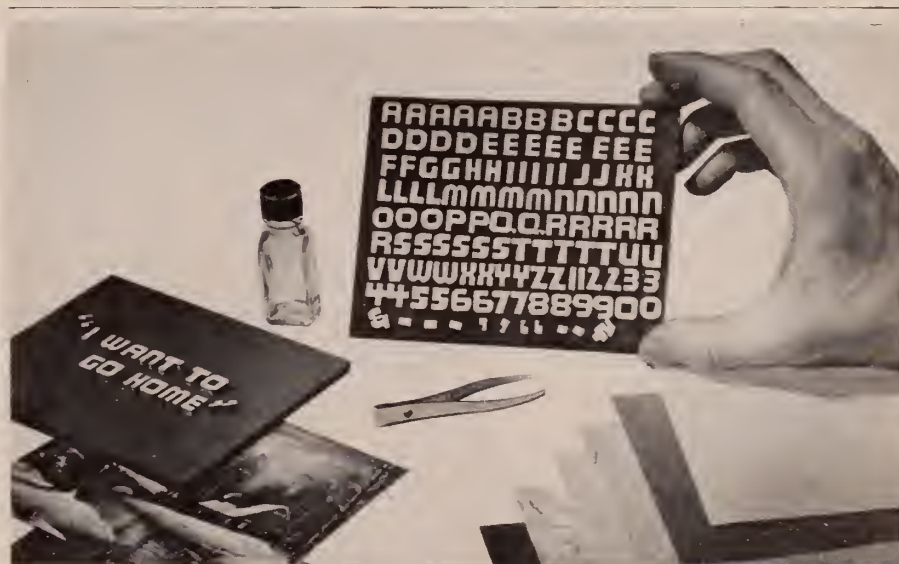


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## Reviews of Contest Winners

• Continued from Page 19

titles and photography without laying a scissors to the film. And of particular note, too, is the fact that two of these finalists were not magazine-camera owners; the magazine boys, of course, have a distinct advantage in anything of this kind because of the wide latitude of operation afforded by their particular cameras.

Reviews of the contest films follow:

### "A CHRISTMAS DREAM"

By Robert Laing

This is a delightful picture that combines animation with regular photography, and enhanced by good indoor lighting. The continuity concerns a small boy anticipating Christmas, who dreams about many of the fabulous characters of storyland.

In the opening scene, the boy is pointing to the "25th" of December on a large calendar. This is followed by a closeup of the figure 25 and the square containing it. Presently this square becomes a door, and through well executed animation, it opens revealing an animated figure of a Snowman. The Snowman speaks and the words, "Meet some of my friends!" issue from it.

The animation sequence continues, revealing other storybook characters—including the cow who jumps over the moon. And as she does so, she winks slyly. Next to be introduced is Jack and the Beanstalk holding a bag of beans. He drops a few and the beanstalk sprouts up before him.

At this point there is a cut back to the little boy asleep in his crib, with his back to the camera—a wise choice of pose, inasmuch as it is difficult to get the average child to remain perfectly still in pretending to be asleep.

The little fellow awakes and remembering his dream, goes in search of the Snowman and his storybook friends. He looks under chairs, bed, and radiator without success. Closing scene is a shot in closeup of the Snowman with the words "The End" superimposed and with the little boy's hand pointing toward him.

This picture is notable for high achievement in camera-editing and very good photography plus plaudits for good animation technique.

### "HIS AND HERS"

By E. L. Miller

Feet or hands or both have often been employed by cine photographers as sole actors in a photoplay. "His and Hers" is another movie of this kind, but successfully produced within the restrictions of the "uncut" film contest.

The picture opens with the actors'

feet telling most of the story. A girl is standing at the curb evidently waiting for a bus. A man approaches and carelessly bumps into girl, causing her to drop her bundles. Two pairs of hands enter the scene to retrieve them. There's a hint a new friendship is in the making, and then we see two pairs of feet—the man's and the girl's—walking away. A lap dissolve at this point shows the couple in the park, then dancing, then the girl sitting on a couch reading.

At this point the man's feet again come into the picture showing him being admitted to the girl's home. He presents girl with a box of candy. Both pairs of hands take candy from the box. The couple hold hands. The scene switches to the exterior of a jewelry store. The man stops, looks in the store window. There's a cut to the couple walking in the park. They sit on a bench. Man opens box revealing ring, places it on girl's finger. Both stand up and embrace follows, emphasized by a closeup of the girl's feet as she stands on tiptoe.

The next cut is to exterior of a church, then of a pair of feet walking toward it, and a fade-out. The following fade-in shows the couple coming out of the church after the ceremony. The final scene is that of a car moving away from camera with a sign across the back of it reading, "Just Married!"

All and all, this is a thoroughly told story that keeps moving at a consistent pace right up to the final scene.

### "DECEMBER WILES"

By J. T. Thompson

"December Wiles" is another Christmas picture, featuring a boy and a girl about ten years of age. Opening scenes show them at a calendar marking off the days as Christmas approaches. Their father returns home from the office and the youngsters, intent on "polishing the apple" for Santa Claus, lavish more than usual attention on their father—bringing his paper and slippers to him and otherwise making him comfortable.

Later the girl is seen busy washing dishes, and the boy tending the furnace—much to the amusement of their parents.

Comes the day when dad and mother go to town to buy presents. Their return finds the youngsters peeking at them from behind the door, watching the presents being unloaded from the family car. As their parents enter, the youngsters run and hide, then continue



watching them through a keyhole. But they make such a fuss, taking turns peeping, they arouse curiosity of parents who discover them and send them off to bed.

The youngsters scamper off to their chores as a means for making amends, and a cut back to the parents show them peeking through a crack in the door at the children and smiling at each other knowingly.

This picture represents a fine job of camera-editing as well as photography. There are one or two things that would have made it better. Especially would continuity have been bolstered if an exterior shot of the children, indoors, looking out to their parents, could have been cut in — pardon — filmed at the point where their parents arrived with the toys.

It is understandable, of course, why this was not done as it would have required shooting a few feet of the preceding scene with lights set up inside, then going outside for the suggested scene, and returning indoors again to continue filming where the last interior shot was interrupted. Especially commendable is the manner in which this filmer made frequent closeups.

"HOOKED HOOKEY"

By H. L. Thompson

This story concerns a small boy who decides to play hookey, only to be fright-

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ened into returning home by a well-meaning truant officer. The picture opens with the boy and his mother exiting from their house—the boy bent for school, his mother on a shopping trip.

A short distance from home, as the lad walks through a vacant lot, he throws away his books and takes up a fishing pole conveniently hidden in the weeds. As he proceeds toward the "old fishing hole," he stops abruptly at the sight of a truant officer lolling against a lamp post. The boy turns and runs. The truant officer looks after him, sees the lad drop a small coin purse, retrieves it and runs after the boy. Follows several shots showing the lad running with the truant officer attempting to catch him.

Presently the lad's mother is seen returning from her shopping. She sees the man pursuing her boy, thinks its a kidnapper, and gives chase. The boy arrives home first and sits on the porch, nonchalantly reading a book. Just as the truant officer arrives and offers to return the coin purse, the lad's mother enters the scene and attacks the truant officer. Explanations follow and the picture ends with mother registering relief and embracing her boy.

Here is a simple but effective continuity that easily could be filmed by

any amateur. Only criticism is, this filmer omitted closeups and more frequent change of camera angle. Otherwise scenes were kept to an interesting length.

Of interest are the rules under which this uncut film contest was conducted. Awards were made on points, as follows:

For action and continuity—50 points. This was to handicap contestants who ordinarily shoot only scenery; also to emphasize that motion pictures mean "action" pictures. And last, and no less important, to encourage careful planning of continuity before shooting.

For general interest—25 points. This speaks for itself; also it nets proper recognition of those contestants who place titles properly in the original shooting.

For photographic technique — 25 points. This covers correct exposure, composition, length of scenes, lighting, etc. By limiting possible points in this division to 25, it gave the novice a chance to pile up enough points in other divisions to offset the technical skill of the more seasoned amateur.

Uncut film competitions are by no means limited to 8 mm. filmers. The eights were the originators, but 100 foot uncut contests have already found much favor among clubs exclusively 16 mm. in membership.

## Indoor lighting for beginners

• Continued from Page 13

shoot the scene at *f*/5.6. A complete exposure table for use with photoflood lamps will be found elsewhere in this issue which will serve as an accurate guide to the amateur interested in making indoor movies.

Effective results with photofloods requires that they be used in reflectors, that is a reflective surface in back of or surrounding the bulb in such a way as to gather and direct rays of the lamp toward the scene or subject. While many enterprising amateurs have fashioned their own reflectors from tin and aluminum cooking utensils obtainable from dime store hardware counters, the amateur about to embark on indoor photography for the first time can shortcut his efforts by using the inexpensive folding paper reflectors marketed by Eastman Kodak Company and Agfa. Set of two retails for about 20c and Agfa's kit is said to include a 6-foot measuring rule and exposure calculator.

For more permanent reflectors where expenditure must be kept to a minimum, the clamp-on reflector pictured at the beginning of this article will be found most suitable. These are of spun aluminum and are fitted with a spring clamp which facilitates placing them

readily about the scene by clamping them to back of chairs, bridge or floor lamp standards, picture frames, etc. Thus need for special tripods is eliminated—another saving for the pocket-book. Clamp-on reflectors may be had for as little as \$1.60 each and from here the price ranges upward depending upon size and length of cord.

So much for equipment.

As for placement of lights about the scene or subject, this is comparatively simple. The thing to be remembered is that exposure will depend entirely upon the distance of the photoflood lamps from subject. The closer lights are to subject, the more intense the light and the smaller the stop that may be used. For example: placing one No. 1 photoflood in reflector 6 feet from subject would require shooting at *f*/2.8 with a Weston 12 film; but moving this light in closer to the subject—say to within 3½ feet—would allow closing down the lens to *f*/4.5.

Just as in filming out of doors, the greater the light, the smaller the stop that may be used, and consequently greater depth of focus will be obtained. Therefore it is advisable to use as many photofloods indoors as economy will al-



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low. Not less than two separate lights should be employed on all scenes in order that some semblance of modeling may be achieved in the lighting. Usually the term "modeling" is thought of in terms of professional lighting; but the beginning amateur can employ modeling technique in placing his lights without any great study of the subject. Actually, modeling, in terms of lighting, is the direct opposite of flat lighting. A secondary light is employed to add tonal variety to the scene.

Here's how it works: let us suppose the scene to be filmed consists of mother seated in a chair reading a story to a child held on her lap. Placing two photofloods, one on either side of the camera and directed toward the mother and child would, if set at the equal distances from the subjects, result in almost a total flat lighting effect—the light would come from one direction and throw deep shadows immediately back of the subjects.

Now by taking these same two lighting units and moving them about the scene—placing one to the left and about five feet from subjects and the other, to the right and within 3 feet of them two different intensities of light will strike them and the shadows created by the light farthest away (at the left) will be subdued to a certain extent by light coming from the closer unit at the right. Elevating one light and lowering the other will create still different and pleasing effects.

Backlighting with one additional photoflood in table lamp or floor fixture adds to the attractiveness of most scenes, but does not require any change in exposure. Such light is not playing upon the subject from the side viewed by the camera and therefore does not affect the film. Similarly, no allowance in exposure need be made if an extra light reflector is directed upon the background from one side in order to bring out detail which might be lost in the shadows.

Care should be exercised, experts suggest, to prevent direct beams of light from falling upon the camera lens. Avoid light reflections from window panes, pictures, glass doors or eye glasses. Study the finder images; everything seen there will be pictured on the film.

After lights have been arranged to give a pleasing effect to the eye, the final hurdle is to determine what camera setting is required to produce a well-exposed picture. Mention already has been made of the indoor exposure guide within this issue and which the amateur can use with perfect safety. Those possessing exposure meters will, of course, use them in calculating exposure, the same as for out-of-door photography.

The beginner is cautioned to remem-



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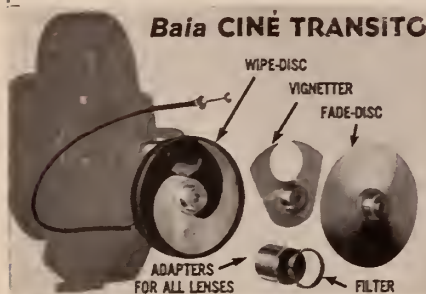
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ber that distance from light to subject is the principal factor, not distance from camera to subject. If two or more lights are used for main illumination, the calculation should be made for an average distance of all lights from the subjects.

With light meter the problem of exposure is easy. Reading of the light should be taken, however, within six inches of the subject's face. Unless the camera is extremely close to the subject, the lens normally takes in a wider view than that presented by the center of interest, hence to secure perfect exposure

under artificial light, the meter should be read from the face rather than from the camera position.

It is recommended when estimating indoor exposure for average shots that the beams of all reflectors cover each other. This does not mean that the center of each beam must play upon the subject, in fact such a practice is to be avoided. By "covering each other" is meant that beams of light should be distributed evenly over the scene area. This can be determined by switching off one reflector and seeing what area is covered by the other light, then revers-

## EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use with Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston Mazda speeds of:									
		3	5	6	8	12	16	20	40	64	
One No. 1 Lamp	3 1/2	—	f2.8	—	f3.5	f4.5	f5.6	f6.3	—	—	
	4	—	—	f2.8	—	f4.5	f5.6	f8	—	—	
	4 1/2	f1.9	—	—	—	f3.5	—	f4.5	—	—	
	5	—	—	—	f2.8	—	—	—	f6.3	f8	
	5 1/2	f1.5	f1.9	—	—	—	f3.5	—	f5.6	—	
	6	—	—	f1.9	—	—	—	f3.5	f4.5	f6.3	
	6 1/2	—	—	—	—	f2.8	—	—	—	f5.6	
	7	—	f1.5	—	f1.9	—	f2.8	—	—	f4.5	
	7 1/2	—	—	f1.5	—	—	—	f2.8	—	—	
	8	—	—	—	—	f1.9	—	—	f3.5	—	
	8 1/2	—	—	—	—	—	—	—	—	—	
9	—	—	—	f1.5	—	—	—	—	—		
10	—	—	—	—	f1.9	—	—	—	—		
11	—	—	—	—	f1.5	f1.9	f2.8	f3.5	—		
Two No. 1's or One No. 2 or One No. R2	3 1/2	f3.5	—	f4.5	f5.6	f6.3	f8	—	—	—	
	4	—	f3.5	—	f4.5	—	f6.3	f8	f11	—	
	4 1/2	f2.8	—	—	—	f5.6	f6.3	—	—	—	
	5	—	—	f3.5	—	f4.5	f5.6	—	—	f11	
	5 1/2	—	f2.8	—	f3.5	—	—	f5.6	f8	—	
	6	f1.9	—	f2.8	—	—	f4.5	—	—	—	
	6 1/2	—	—	—	—	—	—	f4.5	f6.3	f8	
	7	—	—	—	f2.8	f3.5	—	—	—	f6.3	
	8	f1.5	f1.9	—	—	f3.5	—	f5.6	—	—	
	8 1/2	—	—	—	—	f2.8	—	—	—	—	
	9	—	f1.5	f1.9	—	—	f2.8	f3.5	f4.5	—	
	10	—	—	—	f1.9	—	—	—	—	f5.6	
	11	—	—	f1.5	—	—	—	f2.8	—	f4.5	
	12	—	—	—	—	f1.9	—	—	f3.5	—	
13	—	—	—	f1.5	—	—	—	—	—		
14	—	—	—	—	—	f1.9	—	—	—		
16	—	—	—	—	f1.5	—	f1.9	f2.8	f3.5		
Three No. 1's or One No. 2 and One No. 1	3 1/2	—	—	f5.6	—	f8	f11	—	—	—	
	4	—	f4.5	—	f5.6	—	f8	—	—	f16	
	4 1/2	f3.5	—	f4.5	—	f6.3	—	f8	—	—	
	5	f2.8	—	—	f5.6	—	—	—	f11	—	
	5 1/2	—	f3.5	—	f4.5	—	f6.3	—	—	f11	
	6	—	—	f3.5	—	f5.6	f6.3	—	—	—	
	6 1/2	—	f2.8	—	f3.5	f4.5	f5.6	f8	—	—	
	7 1/2	f1.9	—	f2.8	—	—	f4.5	—	—	—	
	8 1/2	—	—	—	f2.8	f3.5	—	f4.5	f6.3	f8	
	9 1/2	f1.5	f1.9	—	—	f3.5	—	f5.6	—	—	
	10 1/2	—	—	f1.9	—	f2.8	—	f3.5	—	—	
	11	—	—	—	—	—	—	—	f6.3	f8	
	12	—	—	—	—	—	f2.8	—	f4.5	f5.6	
	12 1/2	—	f1.5	f1.9	—	—	—	—	—	—	
14	—	—	f1.5	—	—	—	f2.8	—	—		
15	—	—	—	—	f1.9	—	—	f3.5	f4.5		
16	—	—	—	f1.5	—	—	—	—	—		
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	3 1/2	—	f5.6	f6.3	—	—	f11	—	—	—	
	4	f4.5	—	f5.6	f6.3	—	—	f11	—	f16	
	4 1/2	f3.5	—	—	—	f8	—	—	—	—	
	5	—	f4.5	—	f5.6	f6.3	f8	—	—	f16	
	5 1/2	—	—	f4.5	—	—	—	f8	f11	—	
	6	f2.8	f3.5	—	f4.5	f5.6	f6.3	—	—	—	
	6 1/2	—	—	—	—	—	—	f6.3	—	—	
	7	—	f2.8	—	—	f4.5	—	—	—	f11	
	7 1/2	—	—	—	f3.5	—	—	f5.6	f8	—	
	8	f1.9	—	f2.8	—	—	f4.5	—	—	—	
	8 1/2	—	—	—	f2.8	f3.5	—	f4.5	f6.3	—	
	9 1/2	—	—	—	—	—	—	—	—	f8	
	10	f1.5	f1.9	—	—	f2.8	f3.5	—	f5.6	f6.3	
	11	—	—	—	—	—	—	—	—	—	
	12	—	—	f1.9	—	—	f2.8	f3.5	—	f5.6	
	13	—	f1.5	—	f1.9	—	—	—	f4.5	—	
	14	—	—	f1.5	—	—	—	f2.8	—	f5.6	
	15	—	—	—	—	—	—	—	—	—	
17	—	—	—	—	f1.9	—	—	f3.5	f4.5		
18	—	—	—	f1.5	—	—	—	—	—		

\*For Weston speeds of popular films refer to Exposure Meter Guide on another page. (See Table of Contents.)

This data based on interiors and subjects of medium color.  
For light colored subjects and interiors close diaphragm one-half stop.  
For dark colored subjects and interiors open diaphragm one-half stop.



ing the process to find out the coverage of the first reflector, then making changes if needed.

It is also important for the beginner to allow for brightness of walls and ceiling when filming in a small room. In a bathroom, for example, experienced filmers close down the aperture one-half to a full stop ( $f:2.8$  instead of  $f:1.9$ , etc.) to offset the high reflecting qualities of tile and porcelain surfaces.

Photofloods are not normally harmful to eyes. Their brilliance is accentuated by adjustment of eyes to conditions of darkness. The trick in using these powerful lamps is to give subjects, especially children, a chance to adjust themselves to the brilliance before filming is started. A good tip is to turn the floodlights on a wall for a moment or two and then gradually bring them to play on the subjects.

To save photoflood bulbs and make it easier to judge good lighting in an unhurried manner without the pressure of trying to save floodlamps, many beginners use 50-watt house bulbs in place of the No. 1 photofloods, and 100-watt house lamps in place of No. 2 photofloods while arranging the set. These ordinary bulbs in reflectors give a fairly accurate indication of the effect to be obtained by the floodlamps. Handling of the hot lamps in making the change to photofloods, or vice versa, can be facilitated by placing original corrugated container over the bulb before unscrewing it.

Once the amateur "breaks the ice"—makes his first attempt at making movies indoors—he opens up a complete new field of activity for his movie camera. Beside shooting the usual family scenes, there is title making and animation work—all calling for use of artificial light—affording movie making pleasure the year 'round.

## Guide to editing . . .

• Continued from Page 16

But the next one, a panorama shot is bad—very bad. Too much panning action. This must go out, too.

A little too long is that closeup of Fred trying to buckle on his skis. Evidently he was having trouble. But instead of shortening this scene, we'll divide it into three sections and use it as a running gag—intercutting a section at intervals to indicate that all the while the others were enjoying their skiing, Fred was left behind, engrossed in fitting his skis.

Following this is a series of random shots of the group skiing. We'll cut them all apart—separate them, then join them together beginning with the



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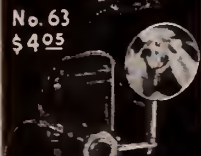
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shot of the group starting at the summit, then following with the various shots, spliced together to give the illusion the camera picked them up at various points in their descent of the mountain. Nor will each scene be spliced back in its original footage. As action of the skiers progresses, the succeeding scenes will grow increasingly shorter to build for tempo and a climax. The climax will be the good shot made with the camera set at low angle picturing all but Fred reaching the end of the ski run, laughing, exhausted, but happy.

That shot we made of Fred, after he finally got his skis on and started his descent, we'll cut in next to give the illusion he was just getting started as the rest of our party completed the run.

After we have edited the film, according to these notes, none will complain that the scenes are not in the order in which they were shot. If, by rearranging them, we have made a more interesting picture, we have accomplished exactly what we set out to do in the beginning—to make a lively, interesting document of our trip.

We must not overlook deleting any blank frames or sections of film fogged due to careless threading or removal of film from the camera. Flashing momentarily on the screen, these present a jarring note, and are the real "musts" when it comes to trimming unwanted footage.

Home movie editing can be down-

right fascinating if the amateur can provide a nook or workshop in which he can set up his equipment and leave it there at all times. Editing is something that should not be done hurriedly, and where facilities are such that the movie amateur can leave his film and equipment lie, while he responds to the call for dinner or until he returns home from work the following evening, the task, if such it may be termed under such circumstances, becomes highly enjoyable.

At the beginning of this article is pictured just such a workshop. Here the amateur has provided neat racks for holding all his films in order; a well, but not expensively equipped editing table; and a rack for holding scenes ready for splicing. The whole thing was designed and built by the amateur. The only accessories he was required to purchase were the rewinds and splicer. The viewing device he made himself, using the lens of of an old toy projector for the viewing unit.

A great deal more could be written about editing home movies. But if the beginning amateur will proceed slowly—trim the poor scenes and the excess footage from his films, then arrange each scene according to its proper place in the continuity, his picture making will get off to a good start and his future effort will be the kind of movies he and his friends will want to see over and over again.

# Title making for the beginner . . .

Continued from Page 15

auxiliary together by binding with adhesive or scotch tape at the edges. Then place the unit before the camera lens, slipping the cardboard disc over the lens barrel. The thicker the cardboard used for the disc, the greater the grip will be on the camera lens mount.

The next step is to line up the camera with the title card. First to be determined—even before purchasing the auxiliary lens—is the size of the titling cards to be used. We'll help you to decide this later. But let's assume you've chosen a title card  $4\frac{5}{8}'' \times 3\frac{3}{8}''$  in size. This will require shooting at a distance 12 inches from the title and the use of a  $3\frac{1}{4}$  diopter auxiliary before the camera lens.

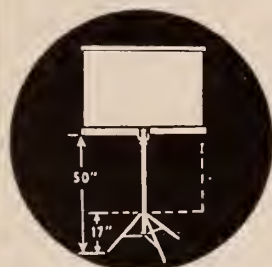
Your title cards can be tacked or pinned on the wall and the camera set up exactly 12 inches away, measuring from lens to title card. Important, of course, is to have the camera mounted solidly upon a tripod or some other substantial base that will not allow camera to be moved even a fraction of an inch during preparation and filming of title.

Ordinarily few cine camera viewfinders will permit accurate centering of an object as close to the lens as 12 inches because of parallax—the difference between position of the axial centers of lens and viewfinder. Because of this, lining up or "centering" titles has been the source of considerable trouble to many movie amateurs.

Several months ago HOME MOVIES prepared for its readers a series of title centering charts—one for each model of all the popular makes of both 8mm. and 16mm. cameras. These provided the simplest method for accurately centering the camera with title cards placed at any distance, and this method is suggested as the most practical for the easy titling method outlined here.

On the page on which this article begins will be found a sample title centering guide for the Model "E" Eastman Cine Kodak. The adjacent sketches illustrate how this small chart may be enlarged to guide placement of any size title card. First, in order to draw

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the title centering guide for your camera, the exact dimensions of the offset between center of the camera lens and front element of the viewfinder must be known. With these two dimensions known, dots are placed on paper indicating centers of lens and viewfinder, and the full area taken in by both viewfinder and camera lens at a given distance is drawn with pencil and ruler.

This centering guide is tacked on the wall before the camera and the camera adjusted until the viewfinder area of the guide aligns accurately through the viewfinder. When this is accomplished, the titling area will be accurately centered with the camera lens and photographing of titles, placed over the space marked "title area," may begin.

Another factor that must be known is the exact field the camera fitted with regular lens (1 inch for 16mm. cameras,  $\frac{1}{2}$  inch for 8mm.) will take in at a given distance. The following table gives this data to match the focusing distances given in the diopter lens table which appears earlier in this article:

Diameter	Title Area
32" . . . . .	12 $\frac{3}{4}$ " x 9 $\frac{1}{2}$ "
26" . . . . .	10 $\frac{3}{8}$ " x 7 $\frac{3}{4}$ "
22" . . . . .	8 $\frac{3}{8}$ " x 6 $\frac{1}{2}$ "
20" . . . . .	8" x 6"
16" . . . . .	6 $\frac{3}{8}$ " x 4 $\frac{3}{4}$ "
14" . . . . .	5 $\frac{1}{2}$ " x 4 $\frac{1}{8}$ "
12" . . . . .	4 $\frac{5}{8}$ " x 3 $\frac{5}{8}$ "
10" . . . . .	4" x 3"
8" . . . . .	3 $\frac{1}{8}$ " x 2 $\frac{3}{8}$ "

Next to the problem of title centering, the lettering of titles is, perhaps the average amateur's greatest obstacle. Few are capable of lettering by hand and those that do, hesitate when it comes to lettering a mere half-dozen title cards. Fortunately there are many ways of surmounting this lettering problem. Probably the one most easily adapted by the average amateur is that of lettering the titles by typewriter. Typewritten titles are very effective whether photographed with positive, panchromatic or Kodachrome film.

If keeping title expense down is important, another expedient is to use alphabet soup letters. These may be purchased at any grocer. The average package, which costs about 10 cents, contains enough soup letters to compose hundreds of titles. A sufficient number of each letter should be sorted from the package and arranged in order in a cardboard box prepared for the purpose. The title text then may be easily composed by placing the letters in order on a dark background or title card. They may be fixed to the title card with a little glue or rubber adhesive. For colored titles, alphabet soup letters may be painted with water colors, ink or show card colors.

Next are the cast plastic title letters

such as those marketed by Mittens, Craig, American Bolex, Knight, Quixet, Hewitt, and others and illustrated at the beginning of this article. Letters of this type are available in a number of sizes and in two types: those with pins for attaching to solid backgrounds, and the plain backs for vertical titler use or for affixing to title card with temporary rubber adhesive.

Those who want to use a regular titler can find many excellent ones on the market ranging from the low cost typewriter titler to the more versatile type like the Saymon-Brown that offers features for producing zoom and flop-over and other trick title effects.

The cinebug—the amateur who likes to make his own movie gadgets and accessories—will make his own titler. It would be impractical to attempt here to describe or provide complete plans for building the many types of titlers now in use by amateurs. However at the beginning of this article there are sketches to guide the amateur in building a simple titler for straight non-trick title making.

Unique feature is that camera lays flat on its side instead of being bolted upright as with other titlers. This facilitates quick and accurate alignment of camera with title card and also assures a more steady camera. Title card easel slides forward or backward on titler base, as shown in Figs. 2 and 3. Centering of title card on easel is accomplished by matching the guide lines on title card with those on easel as shown in Fig. 4.

For illumination, use regular photo-floods in reflectors—one at either side of the title card. Correct exposure is best determined by test, especially when positive film is used, although careful calculation with an electric exposure meter will give dependable results.

Where panchromatic reversal film is to be used, lettering should be white on black title cards. Where positive film is to be used, title cards may be plain white and lettered in black. When the positive film is developed, values will be reversed: the lettering will be white over a dark background. For Kodachrome titles, dark blue or red backgrounds are best with light yellow or white letters.

The lettering of main titles should be large and the text brief. Pictorial or decorative backgrounds are acceptable for the main title but only plain backgrounds should be used for subtitles, the text of which should be kept to a maximum of three lines of not more than four or five words to the line. Ample margin should be allowed between the lettering and edges of title.

Succeeding issues of HOME MOVIES will feature additional articles on the advanced stages of making titles.

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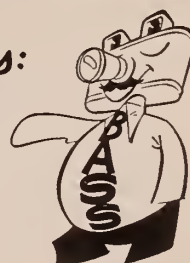
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# The Reader SPEAKS

## Wants Windback

*If there is a Revere camera owner who has built a successful windback for his camera, reader Martin would like to contact him. So would HOME MOVIES' editors.*

Gentlemen: I have a model 99 Revere 8 mm. camera and desire to install a windback. I have gone through all the back issues that I have of HOME MOVIES but am unable to find anything regarding a windback for my camera.

Any information that you may be able to give me regarding such a device or how I may build one will be greatly appreciated. I have a complete machine shop equipped to do any such work that may be required.

—Geo. W. Martin,  
3306 Chenault Ave.,  
Ft. Worth, Texas.

## Focusing Trouble

*The following summary from a reader that's been shooting home movies over twelve years seems to hit the nail on the head regarding that focusing trouble arising when color and black and white film is spliced together:*

Gentlemen: I follow Mr. Cushman's Title Troubles very closely and see things just about eye to eye with him. I notice in the December issue that the question has come up again about the difficulty of splicing black and white or tinted titles in with Kodachrome and that Mr. Cushman is asking for readers' suggestions. May I say that I bumped into the difficulty some years ago using positive stock developed as negative, that is, not reversed, and I think that is what most of them do.

Well, I suspected the trouble was in the difference in thickness of the films, thinking the Kodachrome was probably thicker having three emulsions on it, but found on gauging it with a micrometer gauge that the positive film with its one emulsion was just a trifle thicker. I then discovered that the positive film bowed in one direction with respect to its width while the Kodachrome bowed just the opposite way and even though the emulsion in both cases was on the same side toward the lens. A very heavy pressure on the pressure plate of the projector helped some, but not so both would focus sharp with one setting.

I therefore concluded that the trouble was due to the combination of bow and thickness, so gave up and ever since

used type A Kodachrome, which is the only satisfactory solution, so far as I am concerned.

—R. C. Denny,  
Fresno, Calif.

## Film Protection

*Keeping exposed rolls of film separate from unexposed rolls is often a problem for those who go afield with a several-roll supply of film. Reader Geopfert's idea simplifies the matter—insures against sending an unexposed roll to the processors by mistake.*

Dear Sirs: In the November issue of HOME MOVIES there is described a method for keeping unexposed rolls of film separate from those exposed and ready for the processors.

I have, I believe, a simpler idea. This summer, I made a trip through the west and carried 12 rolls of Kodachrome. Before starting the trip I numbered each box from 1 to 12; addressed all the boxes to Eastman's Chicago processing station; then wrote in my address and put postage on each box.

As soon as I completed filming a roll, I placed the film in its respective carton, then sealed and mailed it at the very first opportunity. When I arrived home from my trip some weeks later, all of my films were waiting for me, having been processed and mailed to my home address.

Numbering the boxes from 1 to 12 also enabled me to readily splice the rolls of film together in chronological order for an initial screening.

—J. M. Goepfert,  
Pontiac, Mich.

## Sound Idea

*This IS an idea, just waiting for some enterprising amateur to take hold and make something of it.*

Gentlemen: Here's a suggestion for a new business—one much needed by many amateurs—which you should help to create or promote. We amateurs need someone to make recordings for us for our films, at moderate cost. If I knew of a reputable concern to which I could send my 200 foot reels of 8 mm. film and have them cut a record for me with spoken titles and appropriate background music, it would be worth a fair price.

Most of us amateurs can buy or borrow a home recorder, but few of us have access to a library of musical records ample for our needs. Also it re-



quires more than one person to make a satisfactory recording.

—O. W. Amador,  
El Paso, Texas.

## New Cine Club

*If you reside in vicinity of reader Lopus, why not get together with him in organizing a club?*

Gentlemen: I am interested in forming a new amateur cine club here in San Francisco for 8 mm. and 16 mm. camera owners. Interested movie amateurs 16 to 35 years of age are invited to communicate with me.

—Donald Lopus,  
198 Oak St.,  
San Francisco, Calif.

## Swappers

*Perhaps you have just the footage wanted by cinebugs whose requests appear below; perhaps you can shoot the requested scenes and get needed footage in return:*

Dear Editor: Would like to contact some movie amateur who can supply me with 25 to 35 feet of 8 mm. Kodachrome taken during the summer along the Skyline Drive, Virginia. Would also like some shots of tobacco harvesting in either North Carolina or Kentucky; the Peace Monument at Gettysburg; Moccasin Bend at Chattanooga, Tenn.—all in 8 mm. Kodachrome. I desire to buy this footage outright.

—Rev. A. U. Hauber,  
St. Mary's Rectory,  
Lone Tree, Iowa.

Dear Sirs: Would like to obtain some 8 mm. black and white footage on Victoria and Vancouver, British Columbia; the Canadian Rockies; Portal, North Dakota; and of Minneapolis, St. Paul and Chicago. I will pay cash or swap scenes of Mt. Shasta, Carlsbad Caverns, Niagara Falls, Nassau, B. W. I., miscellaneous views of Shanghai and Peking; and of mountain climbing in the Canadian Rockies.

—Robert F. Miller,  
2426 East Erie Ave.,  
Lorain, Ohio.

Dear Sirs: For my film on subject of commercial shark hunting, I desire to purchase 16 mm. black and white silent shots of live sharks in the sea—preferably closeup shots. As my quest for shark pictures has covered some years, I am not too optimistic; but perhaps this request will reach some amateur with just the material I seek. Sharks photographed should be active, tethered only by the mouth, and definitely not dead or out of the sea. Sub-surface shots of live free-swimming sharks will be acceptable.

—Horace S. Mazet,  
Captain, USMCR,  
USNR Aviation Base,  
Long Beach, Calif.

Gentlemen: Wish to obtain 16 mm. Kodachrome scenic shots of Louisiana

rice fields; bales of cotton; negroes at work in cotton fields; tobacco growing; tobacco casks ready for shipment; herd of Texas range cattle; shot of Lincoln's birthplace; and of George Washington's estate. Will pay reasonable price per foot or exchange equal footage taken on Pacific Coast.

—C. Alan Walker,  
4222 Vantage Ave.,  
No. Hollywood, Calif.

## Accessories . . .

• Continued from Page 18

models and prices. In the low price range is the Seemann, featuring dry scraper or emulsion remover and novel pin arrangement for holding film secure on block while splicing. Craig's Junior splicer is another with likeable, easy-to-use features. Fink-Roselieve has just brought out an efficient low-cost splicer which they claim assures quick, permanent splices. All three splicers are priced under \$5.00.

Above this figure are the Franklin Photographic Industries' splicer; Bolex's Cinea Splicer, and those manufactured by both Eastman and Bell and Howell. These give the amateur a wide range to select from. All are adaptable for either 8 mm. or 16 mm. film. The higher the price the more refinements.

Selection of an exposure meter is an easy task. There are four leading meters—all good: General Electric, Weston, DeJur-Amsco, and Photrix. Prices range from \$16.50 to \$25.00 and selection depends entirely upon the amateur's choice of refinements and calculating features.

As to tripods, those available to the amateur are many and varied. Accepted as standard equipment are such tripods of sturdy features and refinements as the Thalhammer, Royal, Bell & Howell, Eastman, Bass Camera Company's "Sportsman," and Pagliuso Company's "Hollywood" model. Prices range from about \$9.95 up.

Titlers are available for certain makes of cameras by the camera manufacturer. Notable are those specially made for Eastman, Bell and Howell, Victor, and Keystone cameras. Titlers are also made by other manufacturers which are adaptable to all makes of cine cameras—8 mm. or 16 mm. In this class are those marketed by American Bolex Company, the "Seemann," by Wholesale Photo Supply Co., and the "4-Star" by Hollywood Cine Products Co. Simplest and easiest to use are the small "typewriter" titlers which take title cards lettered with a typewriter. Most of the larger, more pretentious titlers take title cards ranging in size

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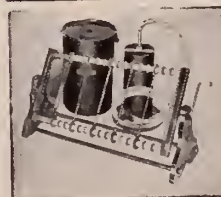
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from the typewriter size to 9"x12".

Filters, fortunately, are now available to the cine amateur at a price within reach of his pocketbook, enabling him to readily acquire a complete set of three or four of the most important filters. Most manufacturers like Harrison & Harrison, Entico, and Rothco Products are marketing complete kits which include, beside a set of filters, the filter holder and sunshade.

Chief filters for panchromatic film are the Yellow, Orange, Yellow-Green, and Red. For Kodachrome a filter is required for use with Type A film when same is to be used out of doors. Then there is the special Haze filter for exterior filming at high altitudes. Also there is the special filter for use where regular Kodachrome is to be shot indoors under artificial light. Complete Kodachrome filter kits are supplied by Harrison & Harrison, Entico, Rothco Products, Ponder & Best, as well as Eastman Kodak Co.

Effects devices range from the simple

fading glass for making fade-ins and fade-outs while shooting, to the multi-effect gadgets such as Baia's Cine Transito, Jr., and the Bool Cine Fader, both marketed by American Bolex, and capable of making innumerable professional effects. Leo Caloia used these two devices to marked advantage on producing "Latitude 26," this month's Movie of the Month, described elsewhere in this issue.

It would be presumptuous for us to attempt to advise the amateur as to which make or model of accessory would best suit his purpose. Rather we suggest that the amateur go to his dealer who will demonstrate and explain the features of each. Only in this way can the amateur become fully acquainted with all the important accessories which are available to him, and arrive at a decision which best suits his purpose and his pocketbook.



With the REEL FELLOWS

FRIENDLY FRATERNITY



OF MOVIE AMATEURS

## Toward An Ideal

Right out of the blue, came a letter this month, containing what HOME MOVIES believes to be an idea of great import to all Reel Fellows.

So much so, in fact, that not only will this publication see to it that the idea is carried out to a definite conclusion, but will offer a monthly reward of some sort for the inspiration of similarly helpful suggestions.

This one in particular comes from Austin E. White, 542 Brompton Ave., Chicago, Ill. His analysis and approach toward an ideal proves beyond a doubt that he did some very constructive thinking. Accordingly, quoting him makes for easier reading than could result from any attempt to paraphrase. Says Reel Fellow Austin White:

"In the Reel Fellows club, I think you have sponsored an idea that is one of the finest things any publication could possibly do to best serve its potential followers. As far as I can see, you certainly have no axe to grind, other than to help the amateur cinematographer get more pleasure at less cost out of his hobby.

"It has been only six months since I sent in my dollar and received my pin, insignia for my camera and my credentials but, in that time, I know for a fact that I have saved over a hundred dollars by following through on Reel

Fellow tip-offs—and undoubtedly much more value than that in my own community prestige.

"With all this acknowledgment and credit to HOME MOVIES, however, may I presume to make a suggestion which I believe, if carried through to a conclusion, would prove of material assistance in furthering intercommunicating contacts between fellow members, with invaluable benefits resulting to all concerned.

"I am not overlooking, and I am thoroughly grateful for, the manner in which you put me in touch with all the Reel Fellows of my own locality, but my idea has to do with making it possible for each member to get in direct touch with all those particular members of his own selection—no matter how far away their home-town may be.

"By 'particular members' I mean SPECIALISTS in certain branches of endeavor. Naturally enough, to find the answer to that, we will all need further help from HOME MOVIES."

At this point our Reel Fellow friend boils down his entire idea into one brief paragraph, as follows:

"By some means, issue a call to all Reel Fellows to 'rank and file' themselves, listing their preference in specialization work. Then, if you will publish those preferences or make each member acquainted with such data



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by mail, we will all be able to carry on some highly constructive correspondence with each other—dealing with that particular phase of our hobby that we like best.”

White then goes on to qualify his personal reasons for making this valuable suggestion. He gets to the proving-up point forcefully by citing how not only he, but all members, might profit through such a procedure. Quoting further:

“For example, I am especially keen about shooting news events of all kinds, so I would classify my preference and qualify my specialist form of endeavor as ‘News Reel.’

“Now then, if there were a file of News Reel specialists available, we newshawks could all compare notes to our heart’s content—somewhat similar to the manner of shortwave broadcasters ‘chewing the fat’ over the ether.

“By the same token, there could be selected groups of specialists in Vacation Pictures, Travelogs, Family Albums and the like. And wouldn’t it be swell if one traveler could gab by mail with every other traveler in a nation of Reel Fellows! I feel certain that a specialist of that type would far rather talk to a scenic fan than to a fanatical newshawk, such as I am.”

White’s closing paragraph asks: “So, what do you think? Is there anything worth while in this thought of mine, or is it just a wild dream that has too many impractical earmarks to make it work?”

Well, Brother White, to get it into print and on record so that all members of the Reel Fellows across the nation will know how HOME MOVIES feels about it, here’s your answer:

Your entire idea is practically flawless. It cannot fail to work out for all

who are interested. To check that interest and to sponsor your idea to the best of its ability, HOME MOVIES proposes to send out a questionnaire to each Reel Fellow to get the very information you suggest.

In addition to the classifications you mention in your letter, two or three may be added. In short, the “groupings” on the questionnaires may read something like this:

- SCENARIO PICTURES  
(Fictionalized stories)
- TRAVEL PICTURES  
(Scenics and travelogs)
- VACATION PICTURES  
(All shots enroute)
- NEWS REEL PICTURES  
(Events of all kinds)
- FAMILY ALBUM PICTURES  
(Family in all poses)
- DOCUMENTARY PICTURES  
(Commercial, flower, plant life)

It is the belief of this department that your idea is too good to overlook a single phase of its possibilities in building it into something concrete—and of serviceable value.

As quickly as possible, you will hear the results. As quickly as feasible, every Reel Fellow in the nation will be furnished with the compiled information regarding each member’s particular forte.

From that point on, it will be everybody’s job—and presumable pleasure—to make the most of it.

Here’s hoping that hundreds of other Reel Fellows will benefit as you say you will.

And here’s a tip to you, Reel Fellow White: In the mail, HOME MOVIES is sending you a full reel of film without charge as a slight token of its gratitude for constructive thinking—in behalf of the gang.

## Movie of the Month...

• Continued from Page 17

groping to stifle the ring of an alarm clock. He wants to lay longer abed, just like we all do on Sunday morning! But his domineering wife has other ideas and hustles him out of bed in a hurry.

Reminiscent of the clever titles we used to see in the old silent Mack Sennet and Christie Comedies, is that which introduces the wife at this point: “The wife—she wore both pairs of pants in the family...” and again, the title introducing the husband: “The Husband—the sap of the family tree...”

The husband dons his slippers and soon is joined by his wife at breakfast. Here another hint is injected, pointing to the tough life the husband leads and designed to win sympathy early for him (professional continuity technique):

he has but a small portion on the plate before him while his wife eats heartily from a well, if not selfishly administered serving of viands.

When it comes to drinking hot water and lemon juice instead of a steaming cup of coffee, the husband reneges, and retires to slouch in his easy chair in the living room. His relaxation is cut short, however, by the appearance of his wife who hands him a list of chores to perform, not the least of which is the item “Polish Finance Company’s Car!”

While exacting item No. 1 (cutting the lawn), he becomes thirsty; steals into the back porch and obtains a large can of pineapple juice from the refrigerator. Over indulgence in this beverage

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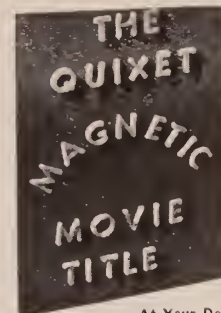
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# Film LIBRARIES

Where to buy and  
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More amateurs are deriving greater pleasure from their home projectors by regularly screening some of the fine 8mm. and 16mm. reductions of professionally produced motion pictures. The swing toward "whole evening show" home movie programs is gaining tremendous momentum with the result that important photo dealers everywhere maintain extensive libraries of 8mm. and 16mm. film subjects which may be rented or purchased outright.

To guide our readers in the selection of an evening's show, HOME MOVIES will present here each month, suggested Movie Menus—well rounded programs of movies suitable for every member of the family.

Listed, too, are some of the nation's important dealers who maintain film libraries for their patrons' convenience and who invite you to consult with them regarding your movie show needs.

## CALIFORNIA

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Edwards Camera Exchange  
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## SUGGESTED MOVIE MENU FOR JANUARY

Castle Films', "Taps Bomb U.S.A."; Official Films', "Sporthrills of 1941"; Hollywood Films Enterprises', "Water Bugs" starring Billy Dooley, and "Mickey the Nursemaid," an animated cartoon subject, featuring Mickey Mouse and Pluto the dog. Approximate running time, all four subjects, 40 minutes.

nets him a sudden attack of dizziness and he falls into a faint during which he dreams he's transported to a tropical isle—the Island of Ah-h-h.

Awakening on the beach he finds before him a bewhiskered beachcomber. Farther ashore is a sign announcing the population of the island as, "1 beachcomber, 8 females." And then from behind the thicket of tropical foliage appear the females, hesitant at first, and then friendly. They perceive our hero's plight and two of the maidens rush to his side to assist him.

Stopping only to indicate an increase of one to the island's population, which he does by marking with charcoal on the sign, the notation, "and 1 man," our hero trips along with the native maidens to their village. Here he is feted and feasted. A Ukulele strums and one of the girls arises and dances the hula. She takes a shine to our hero, and he to her. After an exchange of "come hither" looks, the girl runs off into the hills with our hero playfully in pursuit.

Presently he falls, exhausted. The girl he pursued returns to his side. Bending over him, she lavishes kisses upon his lips while he, lying there in a semi-comatose state, fondly strokes her hair. But this illusion is presently broken as he returns to consciousness and finds his pet dog licking his face.

And as our hero slowly returns to consciousness he sees, although dimly, the form of his wife standing before him. The camera pans from his dismayed expression, down to the tapping foot of his spouse, and the final shots depict the wife yanking hubby to his feet and trundling him back to his chore—mowing the lawn.

There's a swell running gag threaded through the picture, too, about a beachcomber who combs the beach sands with a large comb! and spends the day digging for buried bottles of liquor. What he eventually finds sends him scampering wildly into the surf and furnishes one of the big laughs in the picture.

A more acceptable story for amateur filming could not be found. Irene Tune, who portrays the irate wife, collaborated with Leo Caloia in writing the story and continuity. A selection of fine recordings were submitted with the film which do much to liven its presentation on the screen.

Other interesting facts are contained in Caloia's letter which accompanied the film, part of which follows here:

"'Latitude 26' is the result of efforts and splendid activities of the 'Snicker Flicker' amateur cine club of Glendale, California, of which I am a member. This club specializes in producing scenario type pictures, and consists of a well organized, professional-like producing

unit. Staff consists of director, assistant director, location manager, commissary head, property men and makeup artist. Each member shoots his own scenes and edits and titles his version of our productions as he sees fit. 'Latitude 26' is my version of our last production.

"First we decide upon the type story we want—one best suited to the producing abilities of the majority of club members. The story committee meets and a general story conference is held, not unlike those of Hollywood studios. Out of this emerges a concrete plot, and individual scenarios result from the basic story outline. From this point our location manager goes into action; the cast is chosen; and soon initial shooting begins."

Even for those not privileged to a screening of "Latitude 26" it is evident, from the foregoing, that any movie production undertaken by a member of Caloia's club is bound to succeed.

Caloia is to be especially commended for the excellence of his photography evidenced by the fine trick effects in the early sequences of his picture, judicious use of filters throughout, and the playing of much of the story in vivid closeups.

His camera is a 16 mm. Bolex equipped with one inch f/1.4 and 15 mm. lenses. Eastman panchromatic film was used in the entire production except for titles which were shot on positive.

## Experimental Workshop . . .

• Continued from Page 21

ing purposes. In the opening of the board is placed a small panel of frosted glass. Immediately above is placed the magnifying unit through which the film is viewed.

This may be a small magnifying glass encased in a plastic frame with a handle, obtainable at five and 10 cent stores. Most of these have a small hole in the handle. A bolt is fixed into the baseboard which holds this magnifying glass above the film at the right distance, dependent upon the focal power of the magnifying lens.

Guides for the film are two large-head nails driven half way into the baseboard as shown in Fig. 3.

—J. H. Smethman,  
Lakehurst, N. J.

## Splicing Tip

In splicing Kodachrome, particular care should be given to scraping every particle of emulsion from the splicing area. Emulsion left on this area will become red when film cement is applied and will show up noticeably on the screen when projected.

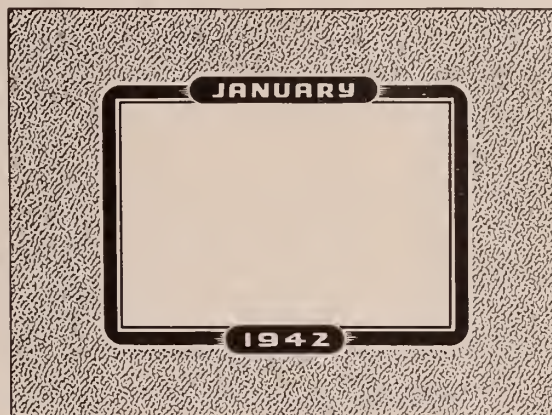
—Mal Mathison,  
Burbank, Calif.



# TITLE Backgrounds

THESE title cards, which are a regular feature of HOME MOVIES each month, are designed especially for use with type-writer titlers or any home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3"x5" file cards, using rubber cement. You'd be surprised, too, how often one of these titles will suggest a filming idea.

B Y E D M U N D T U R N E R





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8mm. Cine Kodak Model 90, 1.9 lens, \$87.50.  
16mm. Victor Model 3, 3.5 fixed focus lens, \$42.50.  
16mm. Filmo 70A, F:3.5 Cooke lens, case, \$45.00.  
16mm. Simplex De Luxe Magazine, 1.9 lens, \$54.50.  
16mm. Victor S, black finish, 1" fixed focus 3.5, 1" Wollensak 1.5 focusing, 3" Wollensak Telephoto focusing, case, \$137.50.  
16mm. Filmo 70DA, 20mm. Cooke wide angle F:3.5, 1" Focusing Cooke F:2.8, 3" Wollensak Telephoto F:4, with case, \$225.00.  
16mm. Filmo Master Auto Load turret model, 15mm. wide angle F:2.7 fixed focus, 1" F:2.7 focusing Cooke, 2" Acura F:2.8, with case. List \$350.00; our price, \$247.50.  
16mm. Movikon, latest model, Sonnar 1.4, coupled range finder, with case, \$325.00.  
Limited Number: Craig Jr. complete splicer rewind and editing outfit—fine value at \$26.80.

### USED PROJECTORS

16mm. Bell & Howell Model 57A, 400 watt lamp, with case, \$50.00.  
Kodascope E, 16mm., 750 watt lamp and case, \$52.50.  
16mm. Victor Model 16, 750 watt lamp and case, \$75.00.  
Be sure to write Bass before you trade or buy. Free on request: 84 page Bass Cine Bargaingram, an authority on silent and sound equipment.

**BASS CAMERA COMPANY**, Dept. HC, 179 W. Madison St., Chicago, Illinois.

- **CAMERAS**, projectors, accessories, bulk 8mm.-16mm. films, Castle-NuArt Film library. AIRLINE PHOTO SUPPLY, Box 1739, Cleveland, Ohio.

- **BOLEX** Titler, complete; also Ampro velocity microphone with stand, never used. Best offer takes both. **BERNARD ELOW**, Herkimer, N. Y.

- **MAKE** your own 8-16mm. action-editor. Easy to construct. No shutter or moving parts. Film appears as moving pictures. Send \$1.00 today for plans and instructions. **BUCKLEY BROS.**, 1188 Broadview Ave., Columbus, Ohio.

- **AURICON** Recorder, gives excellent results; latest model, used few times. Must sell because of expected Army call. Write Box J-10, care HOME MOVIES Magazine.

- **BOLEX CAMERAS**—an "eight" and a "sixteen" at a sacrifice! 16mm. complete with 1" f/1.5 Wollensak lens specially priced at \$245.00 cash. 8mm. complete with 1/2" f/1.9 Wollensak lens, price reduced to \$237.50 for cash. Both cameras and lenses like new. Box J-11, HOME MOVIES MAGAZINE.

- **PAWNBROKERS** since 1858. Specializing liberal loans on cameras anywhere in United States. Free information and appraisal. **H. STERN**, 872 Sixth Ave., New York.

- **750 WATT PROJECTOR** manufactured by Standard. Has rewind, new flickerless shutter, variable speeds, titling base. \$50 on 10-day money-back guarantee. Box J-12, care HOME MOVIES MAGAZINE.

- **FEDERAL** Recorder, 16", set in mahogany floor cabinet. Equipped with Brush pickup, Presto Synchronizer for making lip-synchronized talking pictures, thirty 16" aluminum discs, and other extras. Cost \$790.00. Sell less than half. **G. C.**, 2075 Tasso St., Palo Alto, Calif.

## WANTED

- **BELL & HOWELL** 70-F camera fully equipped with 200 or 400 external magazine and all the additional features. With or without electric motor. Not a dealer. **DAVID ISRAEL**, 1148 Griswold St., Detroit, Mich.

- **8MM.-16MM** projector owners! Will buy any of your subjects cash or exchange. Highest prices. **ABBE FILMS**, 1265 Broadway, N. Y. C.

- **WANT** used 16mm. sound on film projector. **IRVING J. BRAUN**, 5125 N. Lotus Ave., Chicago, Ill.

## MISCELLANEOUS

- **BACK ISSUES**—Home Movies Magazine for all months of year 1941, 25c copy postpaid. If you missed an important article or if you started your subscription since February 1st, here is your opportunity to secure important copies for your files. **HOME MOVIES**, 6060 Sunset Blvd., Hollywood, Calif.

## Are you in the market

... for a camera, projector or some other article of used cine equipment? Seeking bargains in films, processing or titling? Then you'll find opportunities in these classified ads!

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... or trade—some article of cine equipment you've outgrown or no longer use? Turn it into cash with a Home Movies classified ad!

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- **TITLING LETTERS** that give you professional results. Pin letter and sanded back letters. Complete sets available \$4.75 up. Write for descriptive literature. Ask about Santa Claus, Turkey and other title illustrators. Big variety of large size and varied style letters can be purchased by the letter to fill all titling needs. **MITTENS LETTER CO.**, Redlands, Calif.

- **TITLING** and Close-up Lens Kit—Six supplementary lenses of 16", 18", 20", 24", 32" and 40" focal lengths. Can be used on all titlers which provide for interchange of lenses. Also ideal for general close-up photography. Complete kit, \$3.00. Separate lenses, 60c each. Also available in 6", 8" and 12" focal lengths for ultra-closeup work. **HOLLYWOOD CINE PRODUCTS CO.**, 3221 So. Figueroa St., Los Angeles, Calif.

## FILMS

- **BULK** film—double 8 or 16, positive 400 ft. \$4.85, 500 ft. \$5.35; W-24-16 Pan. 400 ft. \$12.65, 500 ft. \$13.65; W-64-40 Pan. 400 ft. \$13.65, 500 ft. \$14.65. Cameras, projectors, accessories **R. B. CAMERA & PHOTO SUPPLY CO.**, 3357 E. 66 St., Cleveland, Ohio.

- **THE QUALITY** of your movies depends mostly upon the processing and type of film used. If you pay less for your film you are getting positive film which was not manufactured for camera use. We have worked five years in perfecting our processing and we have killed the last bug. 100' 16mm., \$2.50. 70' 8mm., \$1.50, including processing, daylight loading. **COPE STUDIO**, 3720 So. Figueroa Los Angeles, Calif.

- **CUT YOUR** film costs! Monochrome Reversible film, 8-8 or 16mm., 95 cents per hundred feet. S. S. Pan film, either size, Weston 100, per 100 ft., \$3.25. Postage extra. **BOYD LABS**, Ashton, Ill.

- **BMM**, FILM, including processing, daylight loading, non-halation, 25 ft. 8/8mm., Weston 12, 85c; Weston 24-16, \$1.25; Weston, 64-40, \$1.50. **BITTER FILM SERVICE**, 629 Lyman Ave., Oak Park, Ill.

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## HOME MOVIES

6060 Sunset Blvd. Hollywood, Cal.

## FILM RELEASES

- **8MM. FILMS!** Castle releases, 50 ft., 180 ft. New prints, Good used prints, Sales Exchanges, Trade-ins. **RIEDEL FILMS**, Dept. HM-142, 2221 W. 67th St. Cleveland, Ohio

- **SOUND** and Silent Films exchanged, bought, sold, rented. Bargains always. New Free lists. **FRANK LANE**, 5 Little Bldg., Boston, Mass.

- **EXCHANGE** your old 8mm. for brand new comedies, cartoons, full subjects. Reasonable. Mail us your list. **ABBE FILMS**, 1265 Broadway, New York.

- **HOLLYWOOD** productions galore! Hundreds to choose from! Bulk film, Bargain lists yours for the asking. **ERWINE'S CINE LABS**, ORATORIES, Allentown, Pa.

- **8, 16MM.** films bought, sold, exchanged. Silent-sound subjects, \$2.00 up. Odd reels \$1.50. Catalog, sample film, 10c. **INTERNATIONAL**, 2120 Strauss, Brooklyn, N. Y.

- **MOVIES** for grownups, 8-16mm. (not arts). Lists, lens cloth, 10c. 150 subjects available. **JENKINS**, 392, Elmira, N. Y. No postcards answered.

- **PASSION PLAY**, 8mm. complete, \$2.94. 16mm. sound edition, \$32.00. Foreign language films, many exciting bargains. **ART-CRAFT**, Hammond Bldg., Hammond, Indiana.

- **ENTERTAINMENT** Values! Low Prices! Chaplins, Lloyd's, Pickford's, Castle's, Old Timer's Specify 16mm, 8mm, sound. (Illustrated catalogs, dime.) **MEGIFILMS**, 340-J West 29th St. New York.

- **'REMEMBER Pearl Harbor!'** Just released 8mm-16mm silent and sound. A "must" for your library. Other subjects. Bargains in cameras, silent, sound projectors. Films rented everywhere. Free illustrated catalog (with sample film, 10c). **GARDEN CAMERA**, 317 West 50th St., New York.

- **8-16mm. Films**—Free catalog (with sample film), 10c. **PARKWAY EXCHANGE**, 961 East Parkway, Brooklyn, N. Y.

- **NEW** films for old! Different exchange plan offers subjects at equal-to-rental prices. 8mm. 100 to 200 feet, \$1.00. 16mm. 200 to 400 feet \$2.00. Write for information and mailing label. **ARMSTRONG FILM EXCHANGE**, 6227 Ellis Ave., Chicago, Ill.

- **SENSATIONAL** offer! Rent 50 8-16mm. full length reels, \$10.00. Films exchanged. Library subjects sold. **GARY FILMS**, 369 E. 55th, Brooklyn, N. Y.

- **YOURS** for the asking! New mammoth 40 page film rental catalog—silent sound, 8mm. and 16mm. Forward your name and address today. **NATIONAL CINEMA SERVICE**, 69 Day St., N. Y. C.

- **8MM.** 200' comedies, cartoons, travels, \$2.75 30" x 40" screens, \$1.95. 16mm. sound, silent projectors, film and accessories. Write for free bargain bulletin. **ZENITH**, 308 West 44th St. New York.

## PROCESSING SERVICE

- **MOTION** picture processing. 100' 16mm. 75c; 50' 16mm, 50c; 25' 8/8mm, 35c; 25' 8mm, 25c. **BITTER FILM SERVICE**, 629 Lyman Ave., Oak Park, Ill.

## HOBBY BOOKS

- Are you a "beginner" in the ranks of amateur movie makers? Would you like to know how to use your camera to the very best advantage, yet avoid the mistakes and wasted film that so often results from lack of knowledge of fundamentals of cine camera operation? Then order a copy of "How to Use a Movie Camera." Just 50c, and well worth it.

Would you like to learn how to process your own movie film so that you can buy inexpensive film in bulk? Let us send you "How to Process Home Movie Film," a book chock full of instructions and advice by experts plus complete, easy-to-understand plans for building your own simple processing equipment. Sent postpaid for 50c.

Would you like to learn how to make your own titles—what equipment to use—what exposure to use—all about auxiliary lenses—title building a very simple and versatile home movie titler? Then send for "How to Title Home Movies"—the latest and one of the most authentic books ever written on the subject. Price \$1.00 per copy. We pay the postage.

**VER HALEN PUBLICATIONS**  
6060 Sunset Blvd. Hollywood, Calif



# AN IMPORTANT ANNOUNCEMENT FOR 'REEL FELLOWS' AND PROSPECTIVE MEMBERS



FOR THE NEXT five months, HOME MOVIES plans to increase its special service to all Reel Fellows. The amazing growth of membership in this friendly fraternity of movie amateurs demands a broader scope of accomplishment. If you are not a member, do your joining quickly—but right NOW. The fun is on the fire. And the grand total charge is still only \$1 to cover the actual cost of providing you with—



A HANDSOME GOLD pin (actual size reproduced herewith), the same emblem on an insignia for identifying your camera, six feet of leader bearing the animated copy, "Member of Reel Fellows," and your official Reel Fellows credential card. All these you get for one lonesome buck, but that's only the beginning.



THERE ARE SCORES of ways for HOME MOVIES to further reward you, and it wants to do just that. Turn to the Reel Fellows department in this issue and read what one member asked for. Does he get it? Well, rather—and a full roll of film, free—to boot! And, what's more, every one of you members benefit through his request.



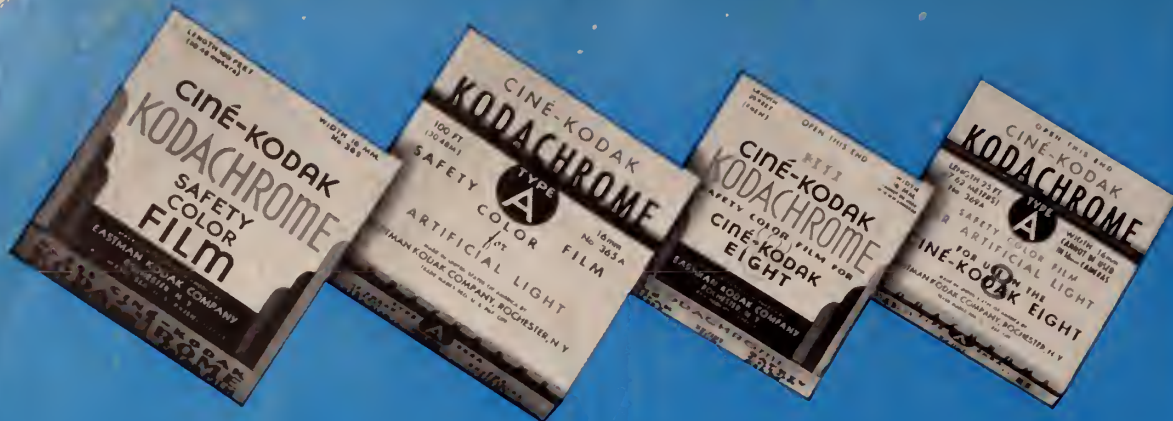
THAT'S THE PRINCIPLE of the Big Thought. What's your idea of what can be done by the Reel Fellows Club to better serve its members and the cause of Reel Fellowship? Write your ideas short, or write them long, but send them in pronto. The best idea of the month gets you a free roll of film, too.



IF YOU'RE a member, it'll cost you only the postage stamp Uncle Sam demands for delivering your idea. If you are a prospective member, attach a dollar and get the works!

*Read the Story of Austin White in the Reel Fellows Column, This Issue, and You'll Get the Idea Quickly.*





Regular Kodachrome, for "Eights" and "Sixteens," makes full-color movies outdoors—or indoors when blue Daylight Photofloods supply the illumination.

Type A Kodachrome, especially color balanced for indoor Photoflood filming—may be adapted for outdoor filming at standard exposures by means of an inexpensive "Daylight" filter.

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8-mm. rolls, \$3.65; 8-mm. magazines, \$4; 16-mm. 100-foot rolls, \$8.55, 16-mm. magazines, \$5.

All Prices Include Processing

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16-mm. Cine-Kodak Safety "Pan," for outdoor movies—100-ft. rolls, \$4.80.

16-mm. Cine-Kodak Super-X, for outdoor or indoor movies—100-ft. rolls, \$6.40; magazines, \$3.75.

16-mm. Cine-Kodak Super-XX, for poor-light movies indoors or out—100-ft. rolls, \$7.20; magazines, \$4.30.

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# HOME MOVIES



Harold M. Lambert

February • 1942

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



# FIRST FLIGHT



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HOLLYWOOD, CALIF.



VP

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# home MOVIES

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## FEBRUARY

1942

## NUMBER 2 VOLUME IX



### REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

ARTHUR E. GAVIN  
EDITOR

GEORGE W. CUSHMAN  
J. H. SCHOEN  
Associate Editors

C. E. BELL  
Photographic Editor

L. C. BUSCHER  
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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

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# Information PLEASE

**Backwinding Magazines** (Leslie Hayworth, Minneapolis, Minn.)

*Q. I've been told that one of the outstanding features of Eastman's new magazine "eight" is the fact film can be wound back in camera without need for special backwind device. Is this true? How is backwinding accomplished?*

A. The Cine Kodak model 90 can be made to backwind the film simply by taking out the magazine and reversing it, then running the camera with the lens capped until the desired frame of film is reached where shooting is to be resumed.

However, some amateurs who have followed this practice report that the film in the magazine may jam, because it loosens up on the takeup spool within the chamber. This can be overcome by winding up the film by hand. Insert a key or other object into the hole in side of magazine in which is located the film winding shaft. This will push the shaft through the other side far enough so it can be gripped with the fingers and turned to wind up loose film.

**Blue Photofoods** (J. H. Patois, Gadsden, Alabama)

*Q. Currently advertised are new-photofood lamps with a bluish color. What is their purpose—how and when should they be used?*

A. Daylight (blue) Photofoods are especially adaptable to supplementing daylight in making indoor shots with Kodachrome. For example you might have a shot you want to make where subject and background are illuminated fairly well with sunlight coming through window, yet wish to gain added illumination on subject's face or on background objects. Ordinary photofoods, if used, would give a reddish cast to the scene. The newer blue photofoods supply light with correct color balance for regular Kodachrome under such conditions.

Also Daylight Photofoods are better for illuminating titles where same are to be filmed with positive film. Better contrast results when blue light is used with this film.

Where Daylight Photofoods are used to supplement daylight illumination in indoor filming, daylight film ratings should be used in calculating exposure.

**Playing Records** (Kent Dunham, Pawtucket, R. I.)

*Q. I plan to purchase a recorder for cutting records to play sound, music,*

• **READERS:** This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

*and dialogue with my 16 mm. movies. However, one company claims their recordings will play for a maximum of 12 minutes, while others state theirs will play fully 15 minutes. Please advise what is the correct playing time for a 16" record at 33 1/3 revolutions per minute.*

A. The length of time a recording will play depends entirely upon how it was cut—the number of lines per inch. Some recorders can be adjusted to cut grooves or "lines" real close together, while others cut at a set number of lines to the inch. The more grooves or "lines" cut to the inch, the longer the record will play.

However, the closer the lines are cut, the greater the possibility that the pickup arm will vibrate out of its groove on high frequencies. Close cutting is usually employed only where the entire recording consists of voice commentary with little variation in tonal range of the sound.

**Rear Projection** (Stanley Reed, Salt Lake City, Utah.)

*Q. In shooting titles with moving backgrounds projected on a translucent screen, I've encountered trouble in obtaining satisfactory exposures. I use an electric exposure meter consistently.*

• Continued on Page 71

## INCREASE YOUR FUN

by learning to process your own movie films. It's easy and productive of real enjoyment. "How to Reverse Movie Film," published by HOME MOVIES, is the leading textbook in this field for the amateur. It illustrates and describes how to build home processing equipment; gives all popular reversal formulas and tells how to intensify or reduce over- or under-developed films. Send 50 cents to HOME MOVIES today for this valuable addition to your hobby library.



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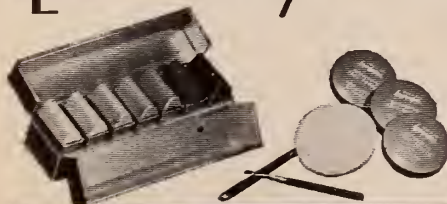
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PHOTOGRAPHIC MAKE-UP

# • One Reel Movies •

## Strange New World

Believing that most home movie reels of babies failed to show the infant's reaction to the world, I decided to upset the normal procedure in taking pictures of our child during his first year of life.

So, in addition to the usual shots showing his development over the period of twelve months, I also filmed various amusing expressions of the baby to fit into a continuity I had in mind, to be called "This Strange New World."

Putting myself in the position of a newcomer on this planet, I soon began to think of many reactions to individuals and objects that a baby might have. How true they were, nobody, not even the baby, will ever know.

I chose several cooperative friends and relatives to portray various types of characters found in real life: the gushy old maid, the baby-talking widow of comfortable proportions, the grumpy old man, the embarrassed bachelor who can't think of any way to entertain a baby except to pinch him too hard in the cheek or elsewhere, and the like. These I filmed from a low angle as if the camera lens were the eyes of the baby looking up at these strange persons. In the completed reel, after each such shot I cut in with an expression of the baby that seemed an appropriate reaction to the adult type portrayed. You may be sure that Mother and Dad were pictured in a flattering way and with a complimentary reaction from the baby!

Suitable subtitles carried out the theme and identified beyond doubt the various types and the thoughts of the baby as the film pictured him in some amusing expression.

—John Anderson, Detroit.

## Time in Reverse

The problem of bringing order out of the chaos of my assorted sequences of baby Catherine in action during her first year finally was solved by a continuity that proved amusing to many people outside the direct family circle.

I titled the reel, "The Good Old Days" and started in with Catherine on her first birthday. I had happened to catch her in a pose that seemed to indicate she was haranguing a multitude, but this was simply luck and wasn't necessarily a requirement for the reel. "Listen," read the subtitle, "you may think I have it soft now, but I liked it better in the good old days when I was younger . . ."

In successive scenes, the movies took her back from her first birthday on down to the time she first arrived at our home. Each sequence was titled in

• If you have an idea for a short movie, something easy to film—send it to the editors for publication in this department. Ideas that are published will bring the contributors a 100 ft. 16mm or 50 ft. 8mm film subject selected from the catalogs of our advertisers. Address contributions to ONE REEL MOVIES, Home Movies Magazine, 6060 Sunset, Hollywood.

such a way as to show how Catherine's life was so much easier than it was when she was one year old.

Some of these titles show how the scenes were treated: "I Didn't Have to Feed Myself," "I Didn't Have to Answer Questions," "Everybody Thought I Was Cute," "I Had Breakfast in Bed," "I Had the Crawl of the House," "I Knew Where My Next Meal Was Coming From," "I Had A Couple of Boy Friends," "I Didn't Wear So Many Clothes," etc.

—Roy Andrews, Indianapolis.

## An Adopted Child

When we adopted a baby through a home-finding agency in our state, we made immediate preparations for a home movie reel that would tell our adopted son, when he was old enough to know, that his parents weren't his own flesh and blood.

We devised a scenario, in the filming of which we had the able assistance of a friend who took the pictures. The reel opens with a shot of my wife discussing with me the possibility of adopting a child. We finally decide to do so. Then the film shows us in exterior shots entering a hospital, several homes, and an orphanage, to look at babies. After each of these scenes, we cut in with sequences in which we are shown looking at babies, most of which were in the homes of friends and relatives.

As the camera takes us to these places and shows us looking at adoption prospects, in each case we both shake our heads in disapproval. Every baby is unsatisfactory and doesn't measure up to our standards, except the one we finally choose. After the build-up to this point our expression of hearty approval and "love-at-first-sight" when we see our future son is ample evidence of our discriminating choice. The film ends with our taking the baby home.

We are now hoping that when our boy is old enough to understand, he will get the idea he was chosen from many possible babies, instead of being one who arrived at our house without our being able to see him first.

—J. A. Allen, Baton Rouge, La.



*For* **STEADY MOVIES**  
*and Smooth Performance*  
*Choose The Precision Built*

## **Revere 8** **CAMERA AND PROJECTOR**

To have home movies that are absolutely steady, brilliant, and sharp, you need precision construction in both the camera and the projector.

The Revere 8mm Camera, embodying many advanced features, takes perfect movies because every step in its manufacture is checked with scientific accuracy. Parts must fit with **watch-like precision**. Tolerances of some parts are held to .00025 of an inch. The Revere's **automatic film-loop sprocket** contributes to steady movies by eliminating tugging on the film gate. The **high-ratio duplex shuttle film movement** and rotary disc shutter pull the film down in front of the lens and hold it firmly for exposure of each frame. Speed of operation is regulated by a positive governor control. Each of the 5 speeds is set by stroboscope.

The Revere 8mm Projector shows these more carefully made movies at their brightest and best. Because **precision is scientifically checked**, all parts of the Revere Projector function smoothly and assure **flickerless movies**, maximum screen brilliance, and quiet operation.

Revere Cameras and Projectors are **easy to load and to use**. They have simplified home movies still further and have made this fine hobby more popular than ever. Ask your dealer to show you precision-built Revere equipment. Write for literature. Revere Camera Company, Dept. 2 H.M., 320 East 21st Street, Chicago, Illinois.

### **REVERE "88" CAMERA**

takes movies of which you will be truly proud. It has many advanced features, including **Eastman-licensed spool and spindle**, **Revere automatic film-loop sprocket**, 5 speeds, **built-in parallax-corrected view finder** with large eye-piece, strong spring motor, **positive speed governor control**, stainless-steel aperture and gate plate, spring tension for film-width variance, and visible footage counter. Complete with Wollensak F 3.5 lens, **\$38.50**. Other lenses also available.

All Revere Cameras are built with watch-like precision to insure smooth performance and thoroughly satisfactory results.

### **REVERE "80" PROJECTOR**

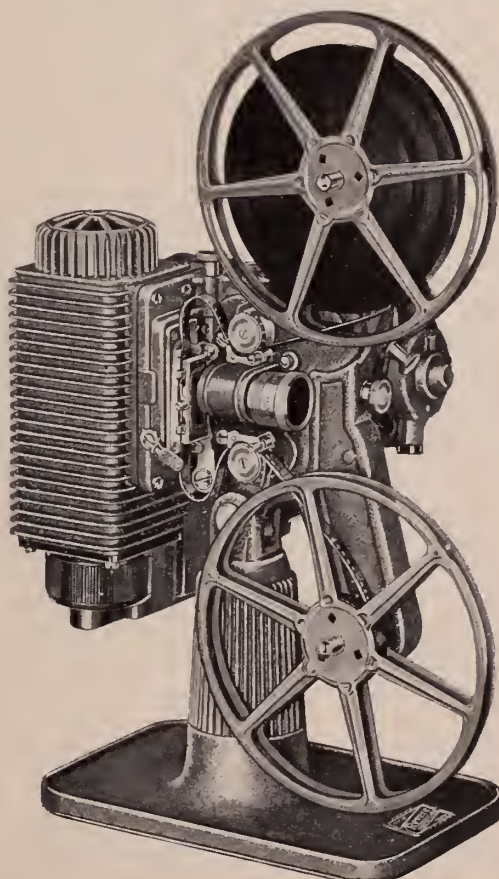
gives you precision construction at no extra cost. It leads in features essential to clear projection, dependability, and complete film protection.

- Heavy-duty AC-DC motor.
- High-ratio duplex shuttle film movement.
- Fully enclosed mechanism for drive and power rewind.
- Radio interference eliminator.
- Manual clutch for "stills."

Complete with proven long-life 500-watt lamp, fast F 1.6 lens, and one 300-foot reel, **\$75.00**.

### **REVERE "85" PROJECTOR**

Same as "80" plus **Micro - Tilt, Duo - Shield Light Diffuser, Beam Threading Light and Carrying Case**, **\$89.50**.



### **REVERE "99" TURRET CAMERA**

For those who want instant interchangeability of lens equipment, the Revere "99" Camera is the answer. Its **rotating turret head** holds 3 screw-type lenses. This camera also has an **EXTRA VIEW FINDER** for use with telephoto lenses. Complete with one Wollensak F 2.5 lens, **\$77.50**.



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NEW YORK CITY

# • TITLE TROUBLES •

By GEORGE W. CUSHMAN

**I**F you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

*Q. Can colored base positive film, such as used for titles, be tinted or toned?—K. L. McClellan, Oklahoma City, Okla.*

A. Colored base films can be toned—the base is already tinted. Since the base of such films is already colored, after exposure and development the light areas are colored and the dark areas remain black. By toning the film after development, a second color can be added to the film. For example, if the film is yellow, by toning the film with a blue toner a pleasing combination of blue and yellow will be obtained. Titles resembling Kodachrome can easily be made in this way at a fraction of the cost as when color film is used.

*Q. I have been shooting titles with my typewriter titler, using a single photoflood lamp in a desk lamp as a source of illumination. Thus far, I have been unable to obtain an even tone in the backgrounds. Friends tell me I should use two Photofloods. Would this help?—A. E. Clauson, Godsden, Ala.*

A. Yes. Two Photofloods in reflectors—one at either side of your camera—will give a more even lighting on your title card. Also, the additional light volume will enable you to shoot at a smaller stop, which will result in sharper focus and greater detail and contrast in the lettering of your titles.

*Q. I am continually hearing that this or that amateur film lacked sufficient titles. Just how many titles are necessary to a film? Is there any set rule to follow?—Walter Peake, Boise, Idaho.*

A. Aside from the main, and end titles, the number of additional explanatory or "sub-titles" must be determined by the individual, and this will depend upon just how much explanation is necessary for the subject matter filmed.

Every motion picture—amateur or professional—should begin with a main

title which is the "label" of the film. Good practice dictates that, following the main title, there should be a credit title giving the names of the photographer and, if the picture be a photoplay, the names of assistants and those in the cast. Following the final scene should be an "end" title of appropriate length.

In the case of purely record pictures such as movies of travels, vacations, or of the family, explanatory titles should be cut in wherever an explanation seems necessary. Just where such titles should go can best be determined in a screening of the untitled picture before a small audience and noting at what point questions are asked. Your sub-titles, answering the questions, should be inserted at these points.

*Q. Up to the present time, all my titles have been shot on either Kodachrome or Panchromatic reversal film. I'm told that titles can be made at far less cost by shooting them on positive film. However, this entails home developing and I'm not interested in this phase of title making. Are there film laboratories to whom I can send my positive film for developing?—Fred G. Arche, Cheyenne, Wyo.*

A. Yes indeed. Just refer to the display and classified advertising columns of HOME MOVIES for the names of such laboratories. Among them are: Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood, Calif.; George W. Colburn Laboratory, 1197-A Merchandise Mart, Chicago, Ill.; Corona Film Labs., 1028 N. Y. Ave., Brooklyn, N. Y.; and Fromader-Genera Co., Davenport, Iowa.

#### THE LAST WORD

in titling technique for home movies is given by George W. Cushman in his book, "How to Title Home Movies," available to readers of HOME MOVIES at \$1 a copy. If you regularly have followed Mr. Cushman's advice in this department, you will want his exposition of basic titling technique, complete with illustrations on all phases of the subject. Send a dollar bill today for HOME MOVIES' complete textbook on this all important phase of movie making. It includes complete plans for building your own titler, too!



# To THRILL Any Audience

PROJECT YOUR  
PICTURES

on a



(Reg. U. S. Pat. Off.)

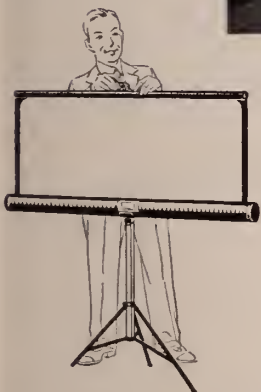
GLASS-BEADED  
SCREEN

"Even our Scottie is thrilled when he sees movies of himself on a Da-Lite Screen," writes Mr. H. D. Fincher, of Cincinnati, Ohio, who took this picture. Mr. Fincher also says: "I am well pleased with my Da-Lite Challenger, not only for the brilliance of the reflected image, but for its ease of handling and operation."



## THE DA-LITE CHALLENGER

In the Challenger, the famous Da-Lite Glass-Beaded fabric is mounted in a metal case to which a tripod is permanently and pivotally attached. The Challenger is the only screen that can be adjusted in height by merely releasing a spring latch and raising the extension support. 12 sizes from 30" x 40" to 70" x 94" inclusive. From \$12.50\* up.



## DA-LITE JUNIOR

Can be hung from the wall or set upon a table. It has the same beaded fabric as is used in the most expensive Da-Lite model. 4 sizes. From \$2.00\* up.



## DA-LITE REPLACEMENT FABRICS

If your screen surface has become soiled or damaged, ask your dealer about Da-Lite replacement fabrics. For Da-Lite screens there is no additional charge for mounting.

Make your screen new again with a Da-Lite Glass-Beaded Replacement Fabric. Available for all standard sizes of screen surfaces.



**E**VERYONE "sits up and takes notice" when you start showing your home movies or color slides on a Da-Lite Glass-Beaded Screen. Its specially processed surface sharpens details and brings out, with full brilliance, the true color and tone values of your films. The beads are guaranteed not to shatter off. The fabric stays pliable and white. You have a choice of 9 mountings, including the Challenger, Junior and Model "B" screens, shown here. See Da-Lite Screens at your dealer's today. For better value and lasting satisfaction, *insist* on Da-Lite's time-proved advantages! Write for literature, Dept. 2 H.M., Da-Lite Screen Company, Inc., 2711 North Crawford Ave., Chicago, Ill.

## DA-LITE MODEL "B"

In this map type screen, the Da-Lite Glass-Beaded fabric is spring-roller, mounted in a metal case to protect it from dust. Ideal for game or projection room. Thirteen sizes, including square sizes from 22" x 30" up to 84" x 84". From \$6.50 up.



\* Prices slightly higher on Pacific Coast.

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# With the REEL FELLOWS

FRIENDLY FRATERNITY



OF MOVIE AMATEURS

## Aiding Defense

Reel Fellows Raymond Fosholdt, Mildred Caldwell, and Clarence Aldrich—all of Long Beach, California—are busily engaged in the production of the first of several Civilian Defense Instructional films sponsored by civic groups of that city.

Their progress in this effort will be reported in this department in subsequent issues and this should prove helpful to other Reel Fellows interested in similar work in their own communities.

## R. F. Gold Pin Did It!

Here's rather double-barrel proof that the organization of Reel Fellows stands for real fellowship.

It spotlights the fact that the underlying friendly feeling born of the cinema bug is made potentially stronger by the fraternal feeling of coordination.

In this case, it eliminated a long-standing barrier for one member, and aided him in hurdling what he thought was "too high a stone wall."

On the other side of that wall, he found PROFIT.

To a second member's amazement, this particular Reel Fellows occasion brought him ECONOMY.

And to each of them came a real fellowship of constructive pleasure.

Both of these men hail from Detroit, but let Wesley Goodfellow, the first member, tell the story. Here are the quotes from his letter, just received:

"I thought you and the rest of the Reel Fellows might like to hear of a wonderful break that my membership brought me. And when I say 'break' I mean a piece of business profit, but it turned out to be much more than just that.

"My regular line is printing, and I had developed quite an array of merchandising layouts and selling aids which could be quickly adapted to almost any line of business or products.

"For a long time, I had been trying to crash the gates of a certain advertising agency exec, one E. R. Richstein, but he had built such a stone wall against printing salesmen that I was stymied. I was just about ready to give up.

"That was just before I had joined the Reel Fellows.

"Then I decided to make one more call before erasing Richstein's name

## REEL FELLOWS!

This department chronicles the doings of Reel Fellows from coast to coast. Why not keep your brother Reel Fellows informed of your activities through this column? Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this new organization.

Any photos of your activities will be welcome and every consideration will be given to their publication when space permits.

from my list of prospects. I did, but the reception was the usual one—phlegmatic and cold. As I was about to be curtly dismissed, he suddenly leaned forward and saw the Reel Fellows pin I was wearing on my lapel.

"And then it happened!

"I guess you know the rest of the story. He started with: 'To heck with this printing gab, what kind of a camera have you got, etc.', but before I left his office I had written one of the largest orders I ever received.

"The amazing part of it all was his admission that my accessories saved him a lot of money and his statement, 'I wonder why we never got together long ago!' Oh, well—that's that, and THAT was only the beginning of profit to both of us.

"What's more, and just as important, 'Rick' and I are now fast friends and Reel Fellows 'under the skin'."

The moral of Goodfellow's experience can only point in one direction. Wear that pin of yours, the Reel Fellows emblem, and get acquainted with every other Reel Fellow in your community.

A friendly feeling always pays. A friendly, fraternal handshake means coordination with constructive profits for all concerned.


## Charters

Groups of Reel Fellows who wish to organize amateur cine clubs composed exclusively of Reel Fellows will obtain the full support of the Secretary and of Home Movies magazine. Upon receipt of application signed by each of the

• Continued on Page 52



# Wollensak means Good Lenses

A large, weathered wooden wagon wheel is the central focus of the image. It is positioned in the foreground, slightly off-center to the left. The wheel is made of dark wood with many spokes radiating from a central hub. The rim is thick and shows signs of wear and cracking. The background is a vast, open desert landscape under a cloudy sky. The ground is sandy and sparsely covered with low-lying desert plants. The overall tone of the image is sepia or aged black and white, giving it a historical or nostalgic feel.

*"End of the Trail"* by Thomas H. Peterson, member of the El Paso Camera Club. This interesting photograph, made near an old abandoned Texas ranch house, tells its own story. Doesn't the enlargement exhibit detail you'd like in your own enlargements? Thomas Peterson writes, "This enlargement was made from a  $2\frac{1}{4} \times 2\frac{1}{4}$  negative with an  $f6.3$  Wollensak Enlarging Velostigmat. In fact, a Wollensak is the only enlarging lens I use. I recommend it highly."

Improve *your* photography with a Wollensak.

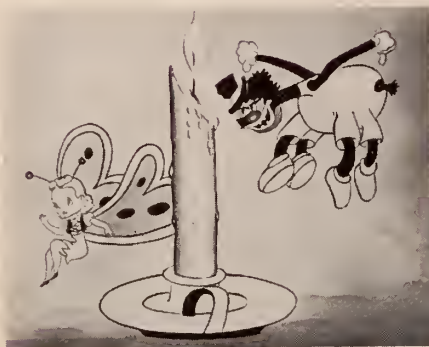
For Movies, Candid, Enlarging, Action, Stills

**WOLLENSAK OPTICAL CO., ROCHESTER, N.Y.**



# It's NEW to me . . . !

By CINEBUG SHOPPER



● Castle's "Moth and the Flame"

## Castle's February Releases

New 8mm and 16mm film releases announced ready for distribution in February by Castle Films are both interesting and timely. Filmed under fire was "Commandos In Action," Castle's thrilling account of the most daring exploits of Britain's super-man suicide troops. Presented are actual pictures of unbelievable daring raids on Nazi's Norwegian strongholds — daringly filmed at close range. Also ready is a series of Castle winter sports films: "Snow Thrills," "Ice Carnival" and "Ski Revels." These picture thrilling action in ice yachting, skiing, dog sled racing, and bobsledding.

No less interesting is the series of nine brand new animated cartoon subjects from the gifted pens of the famous "Terrytoon" artists. Packed with comedy situations which only the imagination of an animator can conceive, these films afford capital entertainment in any period both for young and old. In days such as these, their value is inestimable.

The nine new Castle Terrytoons, now in the hands of photo dealers, are: Tom, Tom the Piper's Son; The Moth and the Spider; Canine Comedy; Wild West Daze; The Mouse and the Lion; Streamlined Robinson Crusoe; Farmyard Whoopee; The Bee and the Butterfly; The Owl and the Pussycat. They are obtainable in five sizes and lengths, silent and sound, at the usual low Castle prices.

Castle Films also are distributing a series of sound films covering machine shop work which were produced under direction of the U. S. Office of Education, Federal Security Agency, for the express purpose of aiding vocational teachers in their instruction courses for potential and employed defense workers.

Further information plus catalogs and prices may be had from Castle Films, New York City.

## Ben Turpin Comedy

Those who remember the laugh-provoking Keystone Comedies of the silent era will welcome news that some of the best of these films are being made available for 8mm projectors.

"Step Forward" is title of first of series—a 375-foot 8mm comedy featuring Ben Turpin, Phyllis Haver, and others. Ben, as skipper of a one-man street car, has his ups and downs trying to win, then keep the affections of his sweetheart, Phyllis Haver. There are oodles of laughable chase scenes as only Mack Sennett could film them.

Cope Studio, 3720 So. Figueroa St., Los Angeles, is producer and distributor.

## Ampro's Triple Claw

Interesting feature of models KD and YSA Ampro sound projectors is the exclusive triple-claw movement—three claws which engage three sprocket holes of the film simultaneously. This feature insures smooth passage of film, even where torn sprocket holes exist.

Other features of these projectors include simplified threading and Sound Loop Synchronizer that can be set without stopping projector, insuring perfect synchronization of picture and sound.

## New Projection Lens

Following its announcement of the faster 3-inch projection lens of a few months ago, the Bell & Howell Company has introduced an improved 3½-inch f:2.3 lens for Filmo 16mm projectors.

For very long throws, wherein it is physically impossible to place the projector close enough to the screen to obtain the right size picture with the standard lens, the new 3½-inch lens is said to be ideal. The manufacturer claims it transmits 37 per cent more light than its predecessor of the same length, without sacrificing definition or sharpness. It is said the 3½-inch lens will produce the same size picture at a distance of 64 feet that the standard 2-inch lens will at about 37 feet.

For further information, write to Bell & Howell, 1801 Larchmont Avenue, Chicago.

## Post Pictures' Releases

Post Pictures Corp. has acquired exclusive world-wide distribution rights

to Hal Roach pictures which are available for the first time on 16mm sound film and four of which will be released during the current season.

The pictures, all recent hits, are Fredric March and Virginia Bruce in "There Goes My Heart," fast-moving story of a reporter in search of a missing heiress; Roland Young and Constance Bennett in "Topper Takes a Trip," the much talked-about picture in which hats lift themselves in the air, cars drive themselves around and countless unusual camera tricks unfurl; Oliver Hardy, Harry Langdon, Billie Burke, Jean Parker, and the Hall Johnson Choir in "Zenobia" (An Elephant Never Forgets); and Brian Aherne and Victor McLaglen in "Captain Fury," the story of Australia's Robin Hood who fought for the freedom of his people.

"There Goes My Heart" is available now. "Topper Takes a Trip" will be available February 1, 1942, "Zenobia" on May 1, 1942, and "Captain Fury" on June 1, 1942. For further information, write Post Pictures Corp., 723 Seventh Ave., New York City.

## Teaching Film

"Vegetative Plant Propagation," a new teaching film designed for use in high school and agricultural school courses in biology and ornamental horticulture, has just been announced by the Teaching Films Division of the Eastman Kodak Company, Rochester, N. Y.

Illustrating the techniques used in various types of vegetative plant propagation, and based throughout on scientific findings, the films bring out in revealing, full-screen close-ups the various steps in the processes being studied. The subject is treated in two 16mm reels (silent), priced at \$24 each.



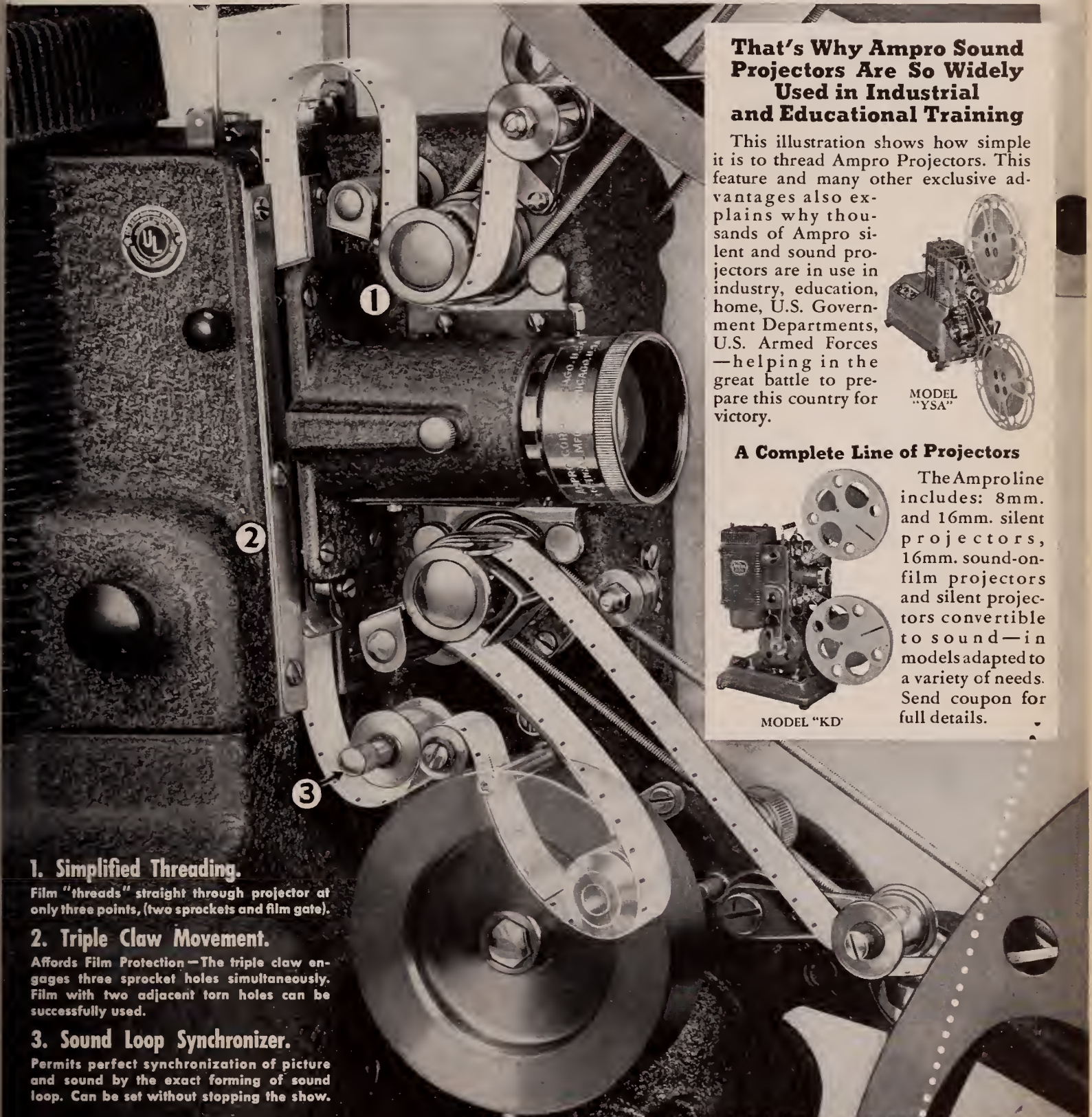
● Eastman's teaching film

## Supplement

The Quarterly Supplement No. 10 to the Photo Lab Index is now ready for distribution, according to Morgan & Lester, publishers, New York City.

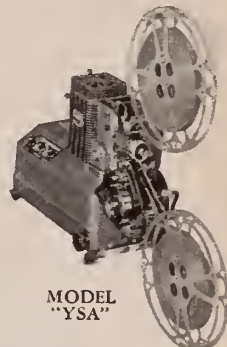


# Simple to operate



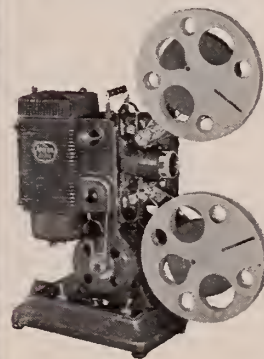
## That's Why Ampro Sound Projectors Are So Widely Used in Industrial and Educational Training

This illustration shows how simple it is to thread Ampro Projectors. This feature and many other exclusive advantages also explains why thousands of Ampro silent and sound projectors are in use in industry, education, home, U.S. Government Departments, U.S. Armed Forces — helping in the great battle to prepare this country for victory.



MODEL "YSA"

## A Complete Line of Projectors



MODEL "KD"

The Amproline includes: 8mm. and 16mm. silent projectors, 16mm. sound-on-film projectors and silent projectors convertible to sound—in models adapted to a variety of needs. Send coupon for full details.

### 1. Simplified Threading.

Film "threads" straight through projector at only three points, (two sprockets and film gate).

### 2. Triple Claw Movement.

Affords Film Protection — The triple claw engages three sprocket holes simultaneously. Film with two adjacent torn holes can be successfully used.

### 3. Sound Loop Synchronizer.

Permits perfect synchronization of picture and sound by the exact forming of sound loop. Can be set without stopping the show.

# AMPRO

## PRECISION CINE EQUIPMENT

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The Ampro Corporation, 2851 N. Western Ave., Chicago, Ill. (Dept. HM142)

Please send me new 1942 Ampro Catalog. I am particularly interested in:

- ☐ New Amprosound 16mm. Projectors.
- ☐ Ampro 16mm. Silent and Convertible to Sound Projectors.

Ampro is contributing to the National Defense Program in the manufacture of Aerial Cameras.

Name.....

Address.....





## One hundred years ago

**I**N 1842, Edward Anthony founded the company that is now Agfa Ansco. We're proud of our hundred years as an American institution, but we're prouder of the letters that have been coming in to us from photographers, both professional and amateur, saying: "Congratulations! We wish you success in your next hundred years!"

\* \* \*

Even in the early 1840's, Edward Anthony was making daguerreotypes in Washington . . . using the rooms of

The Committee On Military Affairs for his sittings!

That early association with the U. S. Government has continued down our hundred years. Today, Agfa Ansco is working harder than ever to supply the U. S. Fighting Forces.

We are proud of our many contributions to photography during the past century and we are confident of our ability to create many more new advancements in the art during our next hundred years. We hope to stay—as we have always been—young in heart.

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# MOVIE AMATEURS ENLISTING FOR DEFENSE

**T**HE war presents a genuine opportunity for serious amateur filers and cine club groups to do a much needed and important service for our country. Following war declarations, the surge of response among movie amateurs toward enlisting their hobby in the aid of defense was tremendous. These patriotic filers knew there was a job they could do but did not know how to go about it, where to begin.

Unprepared as we were for such early entry into the war, the national council entrusted almost overnight with the task of coordinating civilian defense were, and still are, faced with an extraordinary task—that of educating and training civilians and civilian defense guards in the rudiments of home defense.

The instructions for unified procedure to be followed in blackouts, precautions to be followed during air raids, and instructions for extinguishing incendiary bombs, etc., all have been given wide publicity in newspapers from coast to coast, and additional instructions will continue to be published from time to time. But all that has been printed, all the helpful safety insuring precautions that have been devised by our government's defense counsellors, can be amplified—made more impressive—through motion pictures.

This is no new thought of course. Already government film producing

B y C U R T I S R A N D A L L

agencies and professional studios working in cooperation with Washington are fast at work on just such films. But its going to take some time before their pictures hit the screens of the nation's theatres, bringing vivid pictorial instructions necessary to citizens for their personal safety during the war emergency.

Here is where the carefully produced amateur film becomes important. The substandard

• Continued on Page 72



• The right and wrong way to combat incendiary bombs is just one of the many subjects that can be treated instructively with amateur produced civilian defense films.



# What beginners should know about LENSES

By STANLEY E. ANDREWS

**I**N our initial lesson for the beginning amateur last month, we dwelt upon the functions of the camera lens in making pictures, and explained lens speeds and their importance with relation to good photographic results. In this article we continue with the subject and explain the difference between regular, wide angle, and telephoto lenses. But first a word about "focal length," a term which, once fully understood, will enable the movie amateur to better understand the capabilities of his camera lens.

When the lens is focused at infinity, the distance from the center of the iris diaphragm to the film represents the focal length of the lens. The focal length of standard lenses for cine cameras is 1 inch for 16 mm. and  $\frac{1}{2}$  inch for 8 mm., and these are the lenses with which all

new cine cameras are equipped unless otherwise ordered.

Before the advent of amateur cinematography, extensive research established the regular lens as the most practical for general all-around use and so it has remained to this day. However, as the amateur progresses, he finds use for lenses of shorter or longer focal lengths, and for him the "wide angle" and "telephoto" lenses are available where his camera conveniently provides for interchange of lenses or a revolving lens turret.

In general terms, the wide angle lens takes in more of the scene from the same camera position than does the one inch lens. For this reason the wide angle lens is particularly useful in filming indoors where rooms are too small to permit moving the camera back far enough to take in the full area of the scene required. The nearest point to the camera at which an object is in sharp focus is also much closer and this often obviates the necessity of having the wide angle lens in focusing mount. With the average wide angle lens, all objects from six feet to infinity remain in sharp focus.

Because the wide angle lens changes, to some extent, the perspective of a picture, certain interesting effects are made possible with it. For example, a boat passing before the camera in any direction, except straight across horizontally, will appear much longer than normal. With the deep perspective possible through wide angle lenses, a backyard garden will appear larger. In the same way an object or person in the background will appear farther away from a person or object in the foreground.

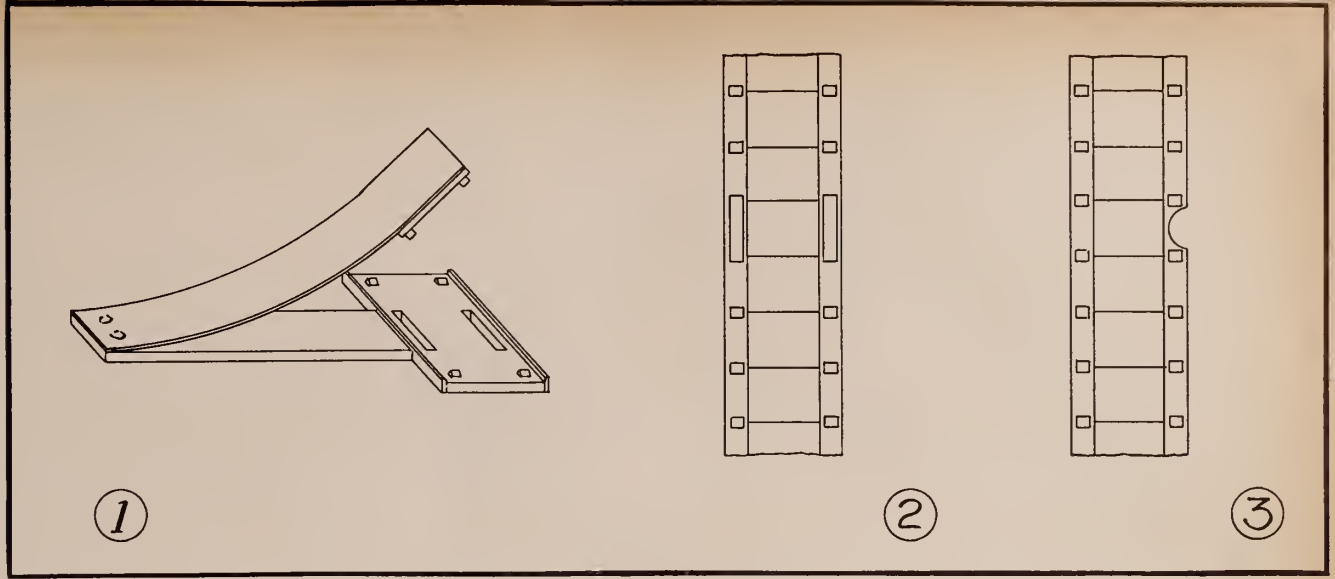
Still another characteristic of the wide angle is its ability to lend increased speed to an object moving within a scene—toward or away from the camera—because the subject appears to have farther to travel in the same length of time as would be required were the shot made with a standard lens.

• Continued on Page 78

• Telephoto and wide angle lenses become important items of camera equipment only when the amateur knows the functions as well as limitations of each.

• *THIS is the second article in the series of 12 lessons in Making Amateur Movies prepared by Stanley E. Andrews, a former amateur who has come up in the ranks of cinefilmmers the hard way—by trial and error. Prepared especially for the beginning movie amateur, successive articles will appear each month. Don't miss a single one!*





# Some trick devices for TRICK PHOTOGRAPHY

WRITING this, as I am, on the other side of the Atlantic, I must realize that readers of this magazine have happily, as yet, felt little of the effects of the turmoil at present raging in Europe. Though, for the moment, the ebb of war has flown to lands far distant from the British Isles, it is real enough to react in a hundred and one ways on the details of our modern life. Even our hobbies, to which we turn the more keenly as a relaxation from the hard day's work, have not escaped. For us British cinebugs, restrictions on the scope of our activities and a severe curtailment of film stock, needed for a sterner purpose, have led to a concentration of effort; an exploration of new ways and means of cramming the maximum amount of enjoyment into the minimum footage of film.

At least one well known club has turned to filming puppets, and has built and equipped a special studio for the purpose. Many amateurs have turned to animation, cartoons and other forms of trick photography, in which many hours work may result in but a few feet of finished film. Yet the fascination of Black Magic on the screen is as old as the movie industry itself. I know too, from a study of these pages, that in America, movie amateurs are constantly bringing out new ideas by means of which trick work can be accomplished with a simple camera. It seems, therefore, that the interest in trick

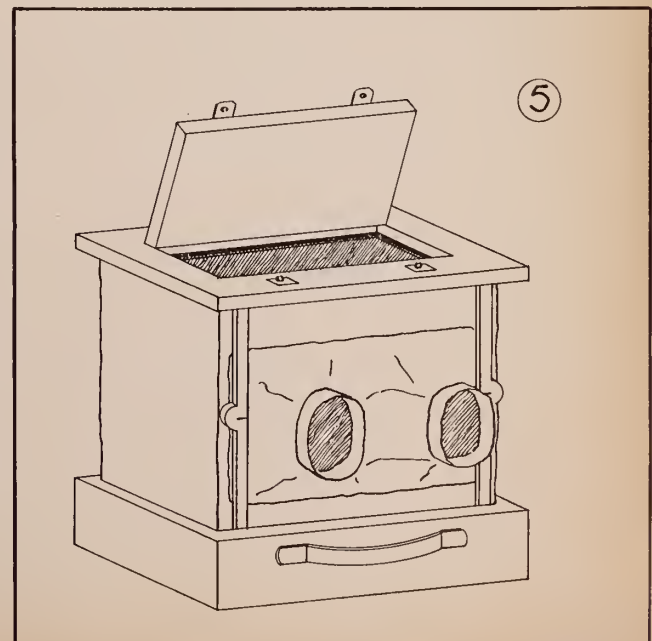
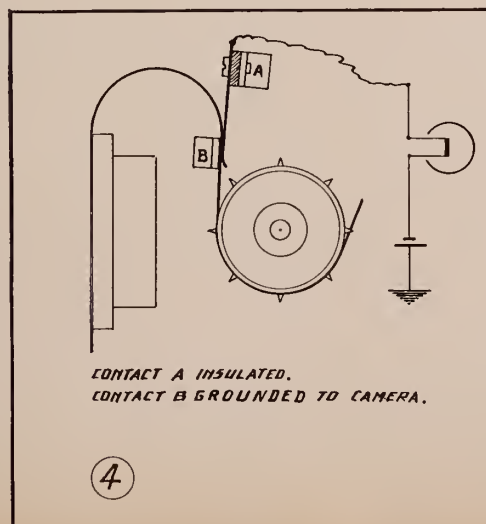
B Y G E O R G E A . G A U L D

photography is still very much alive, and if by the recent practice of it, I can bring forward a few ideas which may be new to you, then my efforts will not have been wasted.

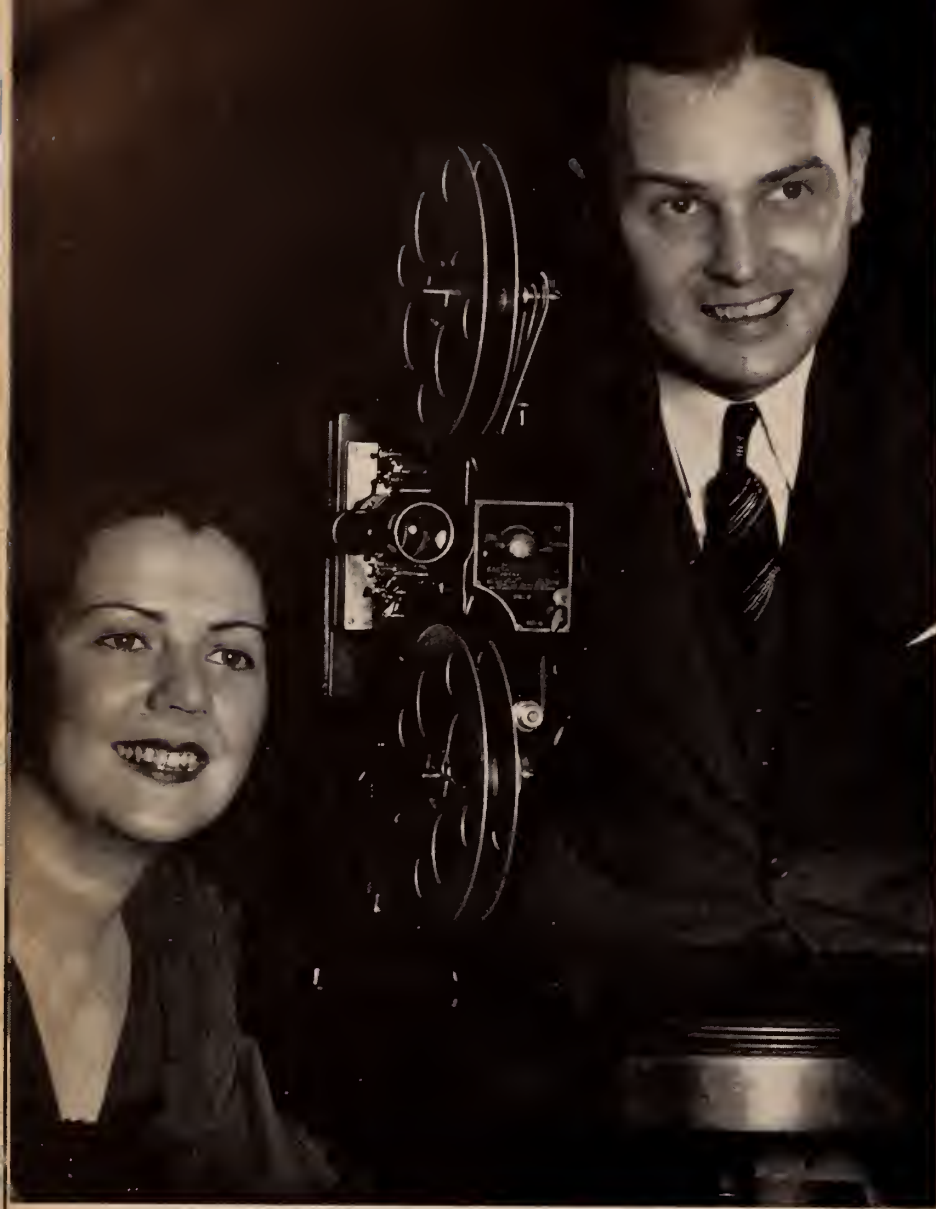
The optical printer by means of which most modern professional effects are carried out, is not generally to be found in the home cine workshop. But long before the advent of modern processes, dunning, travelling mattes and the like, the early movie amateurs achieved astonishing results by means of the camera alone. All the camera tricks are within reach of the cinebug who is prepared to take a little extra time and trouble over his shots. The simple cameras in general use were never designed for trick work and therefore

• Continued on Page 68

• Pictured on this page are gadgets produced by British movie amateurs to aid in trick cinematography. The author describes how to make them and how they are to be used.



• People never tire of seeing themselves, their own children or their kinfolk in action on the screen!



ity and under every conceivable condition, gaining valuable experience and knowledge with every film exposed.

In the meantime, before they had achieved the ability to produce movies of excellence even in their own eyes, the amateur used his films and his projector with immodest abandon. Were they good, bad or indifferent, his films were screened for the benefit of everyone whose face appeared in them. Thus the movie amateur learned his first big lesson in home movie making, to-wit: People never tire of seeing themselves, their own children or their kinfolk in action on the screen! As a substitute, they will look at a film wherein they are able to imagine themselves in the place of the actors. But physically or imaginatively, they must be there. This, then, becomes the No. 1 plank in the movie maker's platform—the essential in his formula for making interesting pictures.

I had my first inkling of this vital truth in the showing of my first completed movie short reel of my young son's Christmas party. Of all the aunts and uncles, mothers and fathers, etc., who sat patiently through the screening of the picture, waiting for the appearance of their own Jane or John, only one father was emotionally honest enough to voice an obviously universal sentiment.

"Isn't it a funny thing," he wise-cracked, "you can't seem to see anything but your own kid?"

That father expressed the thought in every individual's mind when he sees a movie in

# MAKE THEM INTERESTING TO OTHERS!

The secret of successful movie making  
that keeps cameras busy the year 'round . . .

B y M A B E L T. W A T E R S

**M**UCH has been written on "How to Make Good Movies" and "How to Make Good Movies Better," but little has been said for the struggling amateur whose first movies fill them with despair. "How to Make Bad Movies Do in a Pinch" is therefore much to the point in helping the beginner over the discouraging period of his first cinematic failures.

The cameras that produced winning movies didn't get that way by sitting on the shelf. Their owners worked them at every opportu-

nity which he or someone dear to him appears. This aspect of human nature can be a source of vital inspiration to the beginning movie amateur. It guarantees an interested audience where there are people. Particularly assured of high audience appeal are the movies we make in which the lives of others and their children touch

• Continued on Page 76

A title background suitable for many types of home movies is the excellent night shot on opposite page by H. C. A. Von Schoenfeldt. Shoot at distance of thirty inches, using a 1 1/4 diopter auxiliary lens.









# Here's what to film in NEW MEXICO

Indians, cowboys, caverns and  
scenery beckon your movie camera

B y K E N N E T H A L L E N

**M**IRAGES have caused many a thirsty frontiersman and trail driver to let loose with a blast of profanity that would turn the immediate air blue while crossing the plains of New Mexico.

A mirage, like the magician's hand, is sometimes quicker than the eye—and invariably quicker than the pursuer. Many an old-timer on New Mexico's frontier will confirm that, after a futile, tongue-lolling chase for a shimmering oasis in the distance.

But elusive as they are, mirages cannot escape the camera. Many a startling amateur movie

has been taken on New Mexico's plains country, where mirages most often occur. And this is only one of the many strange wonders that the movie amateur may hope to "shoot" in the land of Enchantment.

The New Mexico State Tourist Bureau is urging visitors to bring along their cameras during the 1942 travel season. Everyone who likes to take pictures, from the children with their box cameras to the professional with his filters and exposure meter, will get a double pleasure out of travelling in New Mexico. And for the movie fan there is action and color galore.

Besides a wealth of photographic material, which we shall touch on in a moment, there is the New Mexico clarity of air and brilliance of sunshine that make photographic conditions perfect. The camera fan can expect to use an exposure time of 30 to 50 percent less than would be required on clear days in most parts of the country.

New Mexico's good climate, which is simply good weather, joins forces with the camera brigade. There is nearly always sunshine, and very seldom rain. This clarity of weather—which runs as high as 80 percent total possible sunshine the year around—not only aids the camera enthusiast, but provides those who would dabble in color photography ideal con-

• Continued on Page 80

• Indian rituals, dude ranch activities, beautiful mountain scenery and the famous Carlsbad Caverns afford year 'round filming material for the movie amateur.





AS the movie amateur progresses and acquires an exposure meter for determining correct setting of his lens, he becomes immediately conscious of a factor known as film emulsion speed. A film's emulsion speed must be known before correct exposure can be determined with any meter. Motion picture film for amateur use is available in a number of different speeds ranging from the slow-speed positive, used by some in making titles, to the super speed panchromatic films. Regular Kodachrome, for example, is officially rated Weston 8 for daylight use, and Weston 3 for making pictures indoors under artificial light with recommended filter.

How are these ratings determined? Are they official? Dependable?

Film speed figures most frequently referred to in America are the Weston ratings. Few realize the extensive research by Weston engineers which stand behind the Weston emulsion figures. Behind these ratings is a corps of photometric engineers and the largest independent sensitometric laboratory in the country. Let's take a trip through this laboratory and see in action the machinery and organization which turn out these dependable film ratings.

The first thing that meets our eyes is a fully equipped studio for the exposure of motion picture film. In the center of the room we see a carefully calibrated motion picture camera whose exact shutter speed is known so that there will be no errors from a variable shutter. Gray scales, color charts and other exposure standards are neatly stored in one corner other than those in actual use. The cute little blonde seen in illustration above (a milliner's hat dummy) is affectionately known, for no apparent reason, as "Daisy." The studio has as lighting equipment standard photofloods, daylight fluorescent lamps, 3200° K lights, and other types



*Courtesy Weston Elec. Inst. Co.*

## HOW FILM SPEEDS ARE DETERMINED

Exposure meter manufacturers—not film makers—establish emulsion ratings by which meter readings are determined

B Y W . A . R E E D Y

of illumination which might be used by the amateur or professional filmer.

Here the tungsten ratings for motion picture films are established. The test objects are carefully scanned by an exposure meter to find out their brightness values. Then varied exposures are given resulting from the use of a wide range of film speeds. After the film has been processed by its manufacturers, it is projected and that speed which has resulted in the best reproduction of the test objects is tentatively considered the correct one. Then several additional rolls are exposed at the tentative speed until the engineer in charge is completely satisfied that the correct speed has been assigned.

For the daylight ratings, the test objects are moved out of doors to a nearby park, and the same procedure is followed. By this means, accurate, practi-

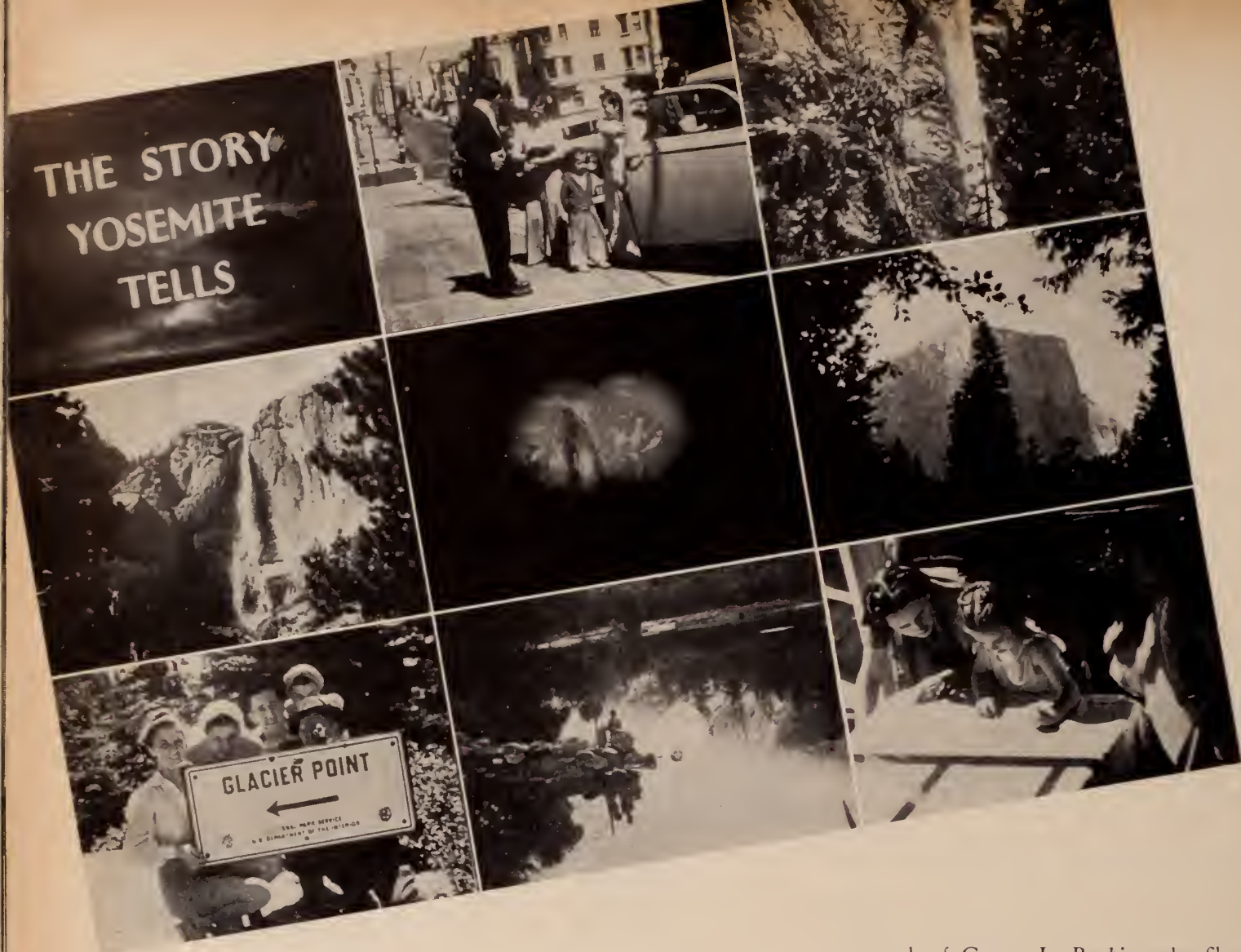
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• Above — motion picture films are rated by exposing them to test objects at various speeds and under various types of indoor lighting. Below — the laboratory where tested films are processed. Here, constant temperature apparatus keeps solutions within a fraction of a degree at 20° C.





# THE STORY YOSEMITE TELLS



## MOVIE *of* the MONTH

B y J . H . S C H O E N

**I**F you were to ask for a filming guide to Yosemite National Park, we'd recommend unequivocally "The Story Yosemite Tells," the February Movie of The Month. Here is an amateur film that embodies all a good vacation travel picture should and which well might serve as a standard pattern to be followed by the hundreds of movie amateurs who travel each year to this famed California National Park.

Yosemite is a mecca for cinefilers itching for an abundance of scenic wonders on which to train their camera lenses. Thousands of feet of home movie film are exposed annually on its indescribable beauty spots. Yet few amateurs have recorded a trip through Yosemite cinematically with the deftness and artistic

approach of George L. Rankin, who filmed "The Story Yosemite Tells," and then did an even more commendable job of titling and editing the scenes into a complete and entertaining document.

Running full 400 feet in 16 mm. Kodachrome, the picture begins with a neat main title followed by an informative foreword on the history of Yosemite. The first scene introduces the Rankin family as they are about to depart from their San Francisco home for Yosemite. Uncle Lou, who is to drive the family car and whose carelessness furnishes the running gag in the film, is searching for his keys. For a moment it appears the journey may have to be abandoned; then little daughter, who found the keys dropped earlier by Uncle Lou, surrenders them; but not before claiming, and getting, a small cash reward.

Uncle Lou is forever losing his keys throughout the picture, but they always turn up in the hands of the little girl; and when we see her, each time holding out her hand for a small reward before giving them up, we suspect the little lady is working something of a racket on her careless uncle.

Enroute to Yosemite, we are shown several interesting scenic shots and it becomes immediately apparent, from the manner in which Rankin has framed his opening shots, that a photographic gem is about to unfold on the screen before us. The Rankin car enters the portals of Camp Curry, bringing the vaca-

• Continued on Page 70

• Above group of pictures are frame enlargements from George Rankin's 16mm Kodachrome record of a trip through Yosemite National Park. Highlighted by good photography and fine titling, it offers a pattern for others to follow in filming this famed California natural park.



• Frame enlargements at left are from "Dells of Wisconsin River" (top) and "Embryo Scientists"—both 8mm pictures reviewed this month. Reproduced below is a frame enlargement from the 8mm Kodachrome picture, "Buckthorn Lodge."



**I**N each of the three home movie reviews published this month, readers will find at least one significant idea for filming better pictures themselves.

In the interest of raising the standard of amateur films so that filers will achieve more fun and satisfaction from the hobby, this reviewing service is open to any reader of Home Movies. A detailed criticism with concrete suggestions for improvement is sent to the filer. From films thought to contain material of general interest, the editors prepare brief reviews for the information of all readers, and these are published each month.

To encourage readers to improve their movie making through this service, all films reviewed are classified according to interest value, photography, editing and titling. On the basis of

## REVIEWS AND CRITICISM

### *of amateurs' films*

judgment by the editors, films are awarded an attractive animated leader, indicating one, two, or three star rating.

The following reviews will be of interest for the facts on general principles of movie shooting they contain:

B y T H E E D I T O R S

#### "BUCKTHORN LODGE"

125 Ft. 8mm Kodachrome—by E. C. ★ ★ ★

This film made full use of a deer hunting party at a hunting lodge to produce an interesting continuity movie centered about individuals in the group.

*Continuity:* Picture opens with the arrival at Buckthorn Lodge of the gaily dressed "hero" in an automobile. He gets out, stumbles over two rifles and his overnight case, and generally plays the boob. He is greeted by the other hunters who all proceed to fortify themselves against a sudden drop in the temperature.

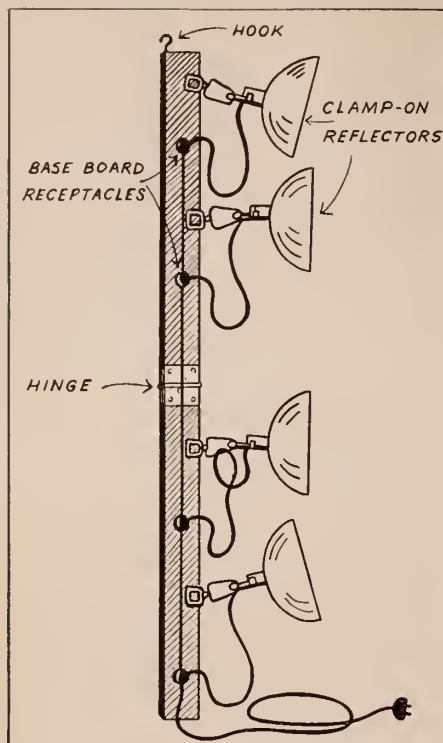
It develops that the hero, for some reason not made clear, is relegated to washing dishes instead of going out with the hunting party. "Nimrod," the master hunter, pins on the hero a large badge as "K. P." While bungling the job of dishwashing, the hero apparently hears a noise and the camera picks up the head of a deer appearing from behind a tree. Hero grabs his rifle and runs frantically up the hill. Ex-

hausted at the exertion and unable to find the deer, he sits down to rest, only to see the deer head again appearing behind a nearby tree.

Hero, trembling with excitement, picks up his gun and shoots, the recoil throwing him flat on his back. Nimrod comes to the rescue; Hero explains what he has seen but Nimrod won't believe it. The two sneak up on the tree but find nothing. A close-up then shows a deer poking Hero in the back, but it turns out to be a mounted head held by another hunter. All the rest of the hunters then appear from hiding places and join in the laugh at Hero's expense. Succeeding scenes show a real deer being brought in and tied on a car, while Hero's car is be-

• Continued on Page 75





## Lighting Fixture

Here is a versatile indoor lighting aid that supplants, in many instances, bulky tripod fixtures and offering less bulk.

It consists of two pieces of 1" pine material 18" long and 2" wide. These are joined together with a hinge so that the unit may be folded for easy carrying or storage. Attached to each section are two baseboard outlets (four in all) providing for plugging in clamp on reflectors, and these are connected to a generous length of rubber covered cord fitted with connecting plug.

At top of unit is a sturdy hook, making it possible to hook the fixture to wall molding, chandeliers, etc. Four clamp-on reflectors are clamped to the fixture as shown, and plugged in to the receptacles provided. The reflectors are then adjusted at various angles to suit lighting requirements of the set.

—F. C. Cooling,  
Rockford, Ill.

**I**F YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publication unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

Important: When submitting ideas, be sure to mention whether equipment you use is 8 mm. or 16 mm., enabling us to promptly forward awards adaptable to your use.

# THE EXPERIMENTAL

## Splicing Tip

In splicing Kodachrome, particular care should be given to scraping every particle of emulsion from the splicing area. Emulsion left on this area will become red when film cement is applied and will show up noticeably on the screen when projected.

—Mal Mathison,  
Burbank, Calif.

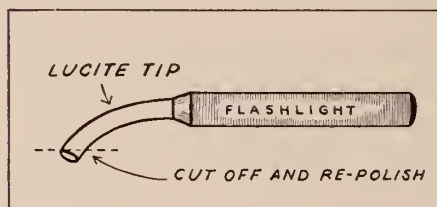
## For Centering Titles

A popular method for centering camera with title card is that involving opening up the camera and reflecting a beam of light through the film gate, through the lens, and on to the title. The projected light beam indicates the area taken in by the lens and the title card is lined up accordingly.

An excellent light source for this system of title alignment is one of the new pocket flashlights with curved Lucite tip—such as recently sold in combination with Listerine, but also available wherever flashlights are sold.

The tip should be altered as shown in sketch—filed or sawed off at an angle as indicated by dotted line. This facilitates placing the tip flush against the film gate. The light from the flashlight bulb travels along the curved Lucite stem, projecting light beam through the camera lens and on to the title card.

After camera and title card are lined



up, film is threaded in the camera, the camera closed, and filming may begin with full assurance that the title cards thus lined up are accurately centered.

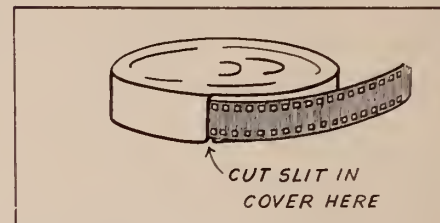
—Frank O. Doak,  
Sacramento, Calif.

## Editing Guide

Just in case you may not get around to editing and splicing in your latest roll of movie film with your regular reels, make it a point to mark your film with the date taken and other important data as soon as it comes from the processors. This may be done by scratching the date and other information on the edge of the emulsion side of the first few frames—usually the perforated area which will be discarded when editing. This idea is particularly helpful in keep-

ing track of short rolls of film taken of children at regular intervals.

—A. V. McGraw,  
Butte, Mont.



## Film Fog Fixed

Film fog, a condition indicated by occasional (and sometimes frequent) flashes of light on picture margin on the screen, is most frequently caused while threading film in the camera. If the roll of film is handled carelessly in bright light during threading operations, light reaches down between the film and reel, causing fog. The fault is most frequent with 8mm film because of the necessity of reversing the roll after exposing the first 25 feet.

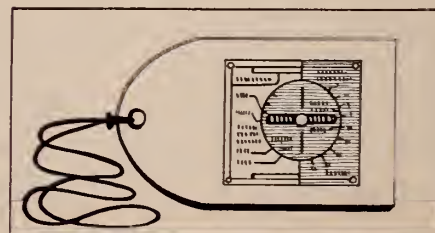
The trouble can be eliminated entirely by making a simple "fog preventer" from the cover of one of the metal boxes in which the film is packed by the manufacturer. With a pair of tin snips (metal-cutting shears) cut a slot in the side of the box cover as shown in sketch. Bend the edge out a little and rub down any rough spots with a file and finish with fine emery paper.

When removing roll of film from carton preparatory to threading camera, slip this slotted box top over the roll, drawing loose end of leader through the slot. Thus spool of film will be fully protected from light during threading operation. The protecting gadget is removed just before closing the camera for use.

—W. E. Cummins,  
Bell, Calif.

## Exposure Guide Holder

Here's an idea for those cineamateurs owning other than Eastman Cine Kodaks who would like to use the recently improved Cine Kodak exposure guides that are packaged with each roll of Eastman film.

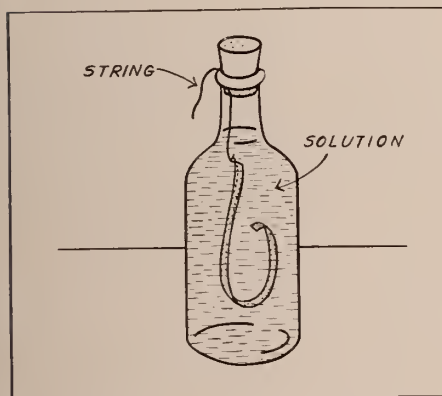




# CINE WORKSHOP

Purchase one of the universal exposure guides, such as now come attached to all Cine Kodaks, from the Eastman Kodak Co. Mount same on a piece of metal or fiber cut in the shape of a large tag, as shown, and attach a small wrist or neck cord. Thus the guide will always be handy for use much the same as an electric exposure meter. The supplemental guides received with each roll of film may be inserted readily in the universal guide holder, affording the same accurate exposure data as when used on Cine Kodaks.

—Frisco Roberts,  
Corpus Christi, Texas.



## Title Tinting

Here's a simple method for tinting black and white titles to be spliced with Kodachrome movies. Instead of tinting the entire roll of titles at one time, it is possible to tint each title individually without need of much equipment.

The very bottle in which you store your tinting formula may be used, making it unnecessary to get out trays, racks, etc. Simply snip the title off the roll of film and tie a piece of thread or string through the last sprocket hole in one end. Insert film in bottle of tinting solution, holding on to the string. Cap the bottle with string extending outside. (This provides an easy means for removing the film after tinting is completed.) Agitate bottle gently until film has been subjected to the tinting bath required length of time. Remove film, and wash in ordinary washbasin of clear water. Strips may be hung up to dry by suspending from string attached to them.

—Carl J. Englund,  
Brooklyn, N. Y.

## Title Backgrounds

When I make Kodachrome movies with my 8 mm. camera, I always take along my 35 mm. camera loaded with

Kodachrome. Then when I shoot a scene that I think will make a good title background for the picture, I make a shot of it with my 35 mm. still camera. I have Eastman Kodak Company make one of their Minicolor enlargements of this shot which just fits my typewriter titler. Title text is lettered on clear celluloid and placed in front of the Kodachrome enlargement.

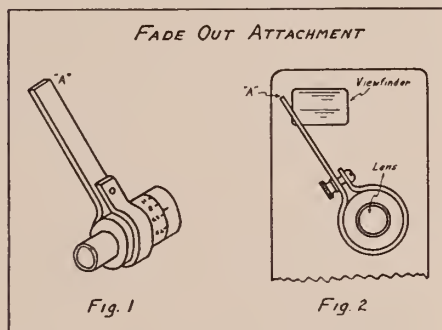
The Minicolor enlargements are a recent innovation of Eastman's and provide for a full color reproduction 2 1/4" x 3 1/4" from any Kodachrome transparency, cost but 75c each.

—Herman Roth,  
Portsmouth, Va.

## Fading Device

One of the easiest methods for the owner of a new cine camera to make fade-ins and fade-outs is by means of the iris of the camera lens. By closing the lens iris beyond the established exposure point, the light is gradually diminished, creating a fade-out. Reversing this procedure—opening the lens from the smallest stop (usually f/16) to the established stop for making the picture, causes the scene gradually to fade in.

Such manipulation of the camera lens, of course, can be done only with cam-



era mounted on a tripod which leaves one hand free to operate the lens iris.

To make this operation even easier and more accurate, a small lever, illustrated here, may be fashioned to slip over the iris ring of the lens, providing a "handle" to move the lens ring. This may be made of a narrow strip of metal bent to fit around the iris ring. Drilling two holes and adding a small bolt enables fitting the fading device securely to lens, and facilitate its easy removal when not in use. With some cameras, lever of this device can be made to extend over front element of viewfinder, thus providing a means for gauging, visually, movement of lever required to make the fade.

—J. H. Hawkes,  
Seattle, Wash.

*gadgets, tricks and  
shortcuts contributed  
by Cinebugs . . .*

### THE DEFENSE PROGRAM

promises to put an increasingly greater premium on the ingenuity of movie amateurs. To help cinebugs in their effort to make some of their own gadgets and accessories during the coming pressure of defense needs, the best of the HOME MOVIES gadget workshop ideas have been collected into one compact volume, complete with illustrations and simple explanations of how to make the various items.

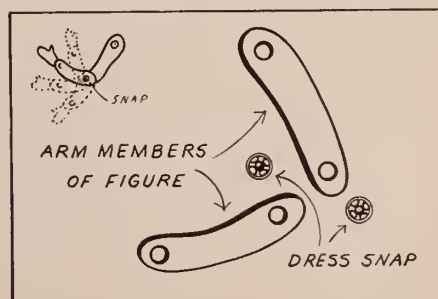
Mail a dollar bill to HOME MOVIES today and a copy of this helpful gadget book will be in your hands quickly. It's an insurance investment against equipment shortages yet to come!

## Animation Aid

Several months ago there appeared in Home Movies an article describing a method for making animated movies with jointed figures cut from bristol board. I noted particularly the suggestion to use short brass paper clips to join the arms, legs, etc., to body of the figure.

Such clips do not make for the smooth action required in animation. Here is a better idea: use dress snaps—pictured below. Simply punch round holes in the members to be joined—such as arms, legs, head, etc., insert male clip through hole, then snap on top section of clip. Joints of animated figures so joined will operate smoothly.

—Alice Ravinsky,  
Los Angeles, Calif.



## HOW TO MAKE HOME MOVIE GADGETS



Do you get a lot of pleasure from building your own home movie gadgets? Then here is the very book you want. Chock full of ideas for gadgets for 8mm and 16mm cameras and projectors—things easy for any amateur to make.

## HOME MOVIE GADGETS

and how to make them

**\$1.00** PER COPY  
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Nearly 100 pages profusely illustrated with photos and sketches telling how to make gadgets and accessories for cameras; for making wipe-offs and fades; title making; editing and splicing; and a host of others.

No theories—every gadget tested and proven by an advanced amateur. The plans and specifications alone of just one of the gadgets is easily worth the price of the book. Limited printing on first edition.

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## Trick Devices for Photography

• Continued from Page 59

some necessary but not elaborate equipment will have to be made to overcome the difficulties associated with such cameras.

Reverse motion, obtained by shooting with the camera upside down and inverting the resultant length of film when splicing it into the projection reel, is the simplest of all camera tricks. Animation is another, bringing to life drawings and inanimate objects by single frame exposure, moving the object or part of the drawing each time. But ninety per cent of camera trick work depends upon multiple exposure, both with and without fades. By this means, ghosts will appear and disappear; inanimate objects may be brought to life by single frame exposure and combined to play their part with real actors; the star meets his double.

There is no end to the effects which may be obtained if sufficient ingenuity and imagination is applied. But unfortunately, the simple camera rarely provides for back winding the film nor does it have an accurate frame counter without which, the accurate timing of multiple exposures is impossible. Some means of overcoming these difficulties must therefore be found. When masks are to be used, which are necessary for many effects associated with double exposure, the need for the ability to examine the image thrown on the film in the gate arises, or something equivalent. This is achieved by the use of a piece of apparatus combining this function with several others, which I shall describe in the next article in this series. Meanwhile, let us examine the other two points.

Modern substandard cameras may be divided into two broad classes: those using the original type of daylight loading spools, and those having the more recent and now very popular removable magazines which may be withdrawn from the camera and replaced at any time during the exposure of a reel. For the former type of camera, various forms of backwinds are available for all the popular models by firms who have specialized in this type of auxiliary equipment. If the reader does not possess such a backwind, then the film must be rewound more laboriously by hand in the darkroom or inside a loading box. This is most conveniently done by reversing the spools and rewinding the film by running it through the camera; but more of that anon.

The task of the man with the maga-

zine camera is easier. It does not require much ingenuity to adapt a magazine for a backwind by fitting a spindle to carry the feed spool and adding a detachable handle, by means of which the film may be rewound from outside the magazine. In some cases, additional gadgets may have to be incorporated to hold the claws out of engagement and ensure that the film will backwind evenly. Alternatively, a jig may be made, having driving spindles suitably connected, to drive both claws and feed spool in the reverse direction; the feed becoming, of course, the take-up. As the film will pass through the gate opening in the magazine, the operation will have to be carried out in the dark, whatever method is used. After adaptation for rewinding, the magazine will not be acceptable to the manufacturer for processing. It should be retained by the cameraman for trick work only, the film being wound into a standard magazine or onto an ordinary spool for dispatch to the processing station.

The problem of accurately exposing a predetermined length of film is not so easy. On some cameras which have a "One turn, one frame" cranking feature, a frame counter may be added. Another method, not requiring any alteration to the camera, is that of punching the film in one of two different ways.

In the first case, a film punch is made from sheet brass on the lines shown in Fig. 1, to punch a slot between two successive sprocket holes as shown in Fig. 2. These slots will pass over the feed sprocket, but the film will stop when slots reach the claws. This point is readily detected by the sudden change in the running noise of the camera, when it may be stopped by releasing the start button. The camera will probably stop in any case, as the take-up sprocket will continue to draw up the film until the bottom loop has gone. As the claws fail to engage, the film will pull tight and probably cause the camera motor to stop. This will not do any harm, but it is better to stop the camera with the start button when possible.

In using this method, the film is first punched at the commencement of the shot which is to be double exposed, and the slots located just beyond the take-up sprocket. On completion of the shot, the camera is opened in the dark, of course, if it is spool loading and the film again punched. The film may then be wound back, either on the jig, if it



is a magazine camera, or by reversing the spools in the older type. In either case, the film will automatically stop when the first slots are reached. The film is then replaced, again with the slots just past the take-up sprocket, that is to say, in exactly the same position as it was originally. The second exposure is then made, the film stopping automatically at the second set of slots at the end of the original exposure. Thus it has been possible to double expose a definite length of film to an accuracy of a frame or two. The process may be repeated for a third exposure, or, by easing the film so that the slots come past the take-up and the camera is ready again for another trick shot or straight forward work.

If this method is considered to be rather drastic, another form of indication may be obtained by punching a hole out of the side of the film as shown in Fig. 3. An electric contact, on the lines pictured in Fig. 4, is fitted in the vicinity of the film gate inside the camera, the continuity of the circuit being normally interrupted by the thickness of the celluloid film. As the slot passes through the contact, the circuit is momentarily closed. By the use of a small dry battery, the resultant current may be used to flash a small 2-volt lamp and so warn the cameraman to stop the camera.

Alternatively, if the operator is sufficiently ambitious, by the use of a relay and more powerful battery, a plunger and solenoid may be arranged to operate the start button direct and so stop the camera automatically. In the re-winding operations in the dark, the hole punched in the side of the film will indicate the commencement of the shot and enable the operator to replace the film at its original point for the subsequent re-exposure, as before.

Either of these methods will be just as effective as results obtained with a frame counter, provided a little thought is given to the order in which the shots are taken. Most of the double exposure trick shots I shall describe in subsequent articles, combine living actors with inanimate backgrounds and model sets. If the real life shots are taken first, the action itself will determine the length of the shot. It is therefore only the second exposure which has a predetermined length. When action takes place in both exposures, then accurate timing is necessary. This calls for careful rehearsal of both shots, timed against, say, counted seconds. But even in this case, it is largely a matter of making the action of the second exposure fit the now predetermined length of the first shot.

Owing to the labour involved and the need for auxiliary apparatus, it



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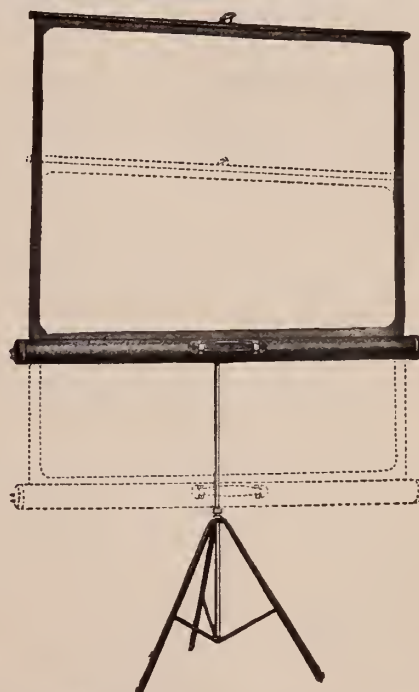
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may be assumed that trick work will be carried out as far as possible in the vicinity of the cameraman's home and that access to a darkroom will there-fore be possible for rewinding, when a simple camera is used. Mention has, however, been made of a loading box for carrying out this operation on loca-tion. A portable form of such a box is shown in Fig. 5.

It is nothing more than a shallow box, the lid of which is held erect by four rule-joint stays, drawing taut the cloth sides. Two sleeves are sewn into one of the sides. Into these, the opera-tor thrusts his hands, light being ex-cluded by sewing elastic into the ends of the sleeves so that they grip tight round the wrists. An inner lid is fitted to the top of the box through which a

camera or magazine may be dropped, to be opened inside the box in complete darkness. Needless to say, the box should not be used outdoors in full sunlight, but in the shade of a tree or building, so as to reduce the risk of fogging the film to the absolute mini-mum.

From the foregoing remarks, the reader who owns the simplest of cine cameras may realize that provided he is willing to take the trouble, trick work is by no means outside his reach. If the methods to be used are somewhat laborious, he will at least have the pleasure, when viewing the finished product on the screen, of having ac-complished something comparable with the man owning a more expensive cam-era equipped with professional devices.

## Movie of the Month

• Continued from Page 64

tionists to the scenic wonderland which is pictured so artistically in the shots that follow. Yosemite National Park takes in a good deal of territory and is divided geographically into several areas of which some scenic attraction is the central point, such as Tioga Lake, Mariposa Big Trees, etc.

Throughout the picture, directional signs and location markers are used in place of titles as sub-captions. Usually one or more members of the party are brought into the picture for closeups by arranging them behind the signs. A series of scenes of the subject identified by a sign invariably follow in well edited order. For example, there's a sign announcing the Mariposa Big Trees. Behind it is one of the men in the party with his camera, shooting the scenic panorama before him. Then fol-lows a series of shots of some of the biggest of the big trees, cut purposely here to suggest the subject of the film-er's attention.

Every point of interest within the park is covered in a like manner with interesting variations, of course. Also the running gag is interjected at regu-lar intervals. We see Uncle Lou searching for his keys, then the little girl appears to claim her reward and surrender the keys. Another time, Uncle Lou awakens from a nap, dis-covers his wrist watch missing. The little lass, of course, proves the finder, and another of Uncle Lou's coins goes jingling into her slacks pocket.

Frequently a picture of this kind fails to gain expected audience response through lack of adequate informative titles. Rankin's picture is an exception. It is probably one of the best titled pic-tures seen by this reviewer in many

months. Not only are titles plentiful, well arranged, and photographed, but they are excellently and thoughtfully composed.

Inquiring of Rankin about this com-mendable feature of his picture, he wrote: "My eldest daughter, who is in her senior year of high school, obtained several books descriptive of Yosemite and together we obtained from them the necessary data for each of the titles that went into the picture. We are, therefore, certain that the text of each title is based on sound fact and not merely hearsay. We enjoyed this re-search work which proved highly inter-esting as well as educational."

Equipment used by Rankin in filming "The Story Yosemite Tells" consisted of a Bolex 16 mm. camera with three-lens turret; a Leitz-Hector 1 inch f/1.4 lens, Hugo-Meyer f/2.8 wide angle lens, and a 3 inch telephoto; an ultra-violet haze filter; an electric exposure meter; tripod; and a Bool Cine Fader. The last item was responsible for sev-eral very professional-like fades, iris-dissolves, and other effects.

Rankin was especially professional in his treatment of these running gag se-quences, working into and holding the action in a series of closeups that heightened interest considerably. More-over, he wisely shot his most interesting subjects from several camera angles—often from different locations within the park—so that he had a good variety of material to work with at his editing board. For example, after introducing majestic El Capitan through a brief shot of a sign marker, he shows the subject in a series of shots made from different angles.

Further enhancing these scenes is the studied composition of each—always



well framed by overhanging foliage, nearby trees, or interesting rock formations. Indeed, the photography of this picture hints of considerable study and indication that Rankin studiously put into practice much of what he has read in text books and in Home Movies on this phase of cine photography.

Another photographic highlight was the manner in which Rankin followed up a scene showing a couple viewing a distant peak through binoculars. Immediately following, he cut in a masked shot showing the scene as it appears through the twin apertures of the binoculars. (This shot is pictured in the center of the group of frame-enlargements illustrated at the beginning of this article).

It is interesting, professional-like camera touches like this that raises this picture above the ordinary — easily makes it the Movie of the Month. Admittedly simple in execution, few amateurs yet realize how much such cinematic innovations mean to an amateur film.

The picture proceeds to show other points of interest within the park—Tuolumne Meadows, Tioga Lake, summer snows, waterfalls, etc. But throughout the picture, members of the vacation party move about the scenes naturally, adding an additional note of interest to otherwise static shots that might, in the hands of one less capable, prove just another series of "still camera" compositions.

The picture concludes with a scene within one of the park cabins. Bright sunshine floods the room where the little girl sits at a table counting the coins which she accumulated retrieving Uncle Lou's misplaced keys. Sitting nearby is her mother, also Uncle Lou, who seems a little disturbed when he realizes the great cost of his carelessness.

It occurred to us that Rankin missed a trick at this point by not continuing his gag — having Uncle Lou borrow back the money from the little girl in order to buy gasoline for the trip home.

## Information please . . .

• Continued from Page 46

A. An exposure meter can be of little use to you in determining exposure for projected backgrounds because, for one reason, the light coming from projector in back of screen is intermittent. Best results will be obtained when several test shots are made in advance at different exposures.



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# Amateurs enlisting for defense . . .

• Continued from Page 57

film can reach equally as many people as the 35 mm. film produced for theatre release—and can be produced and placed before the public faster and more readily in any emergency.

Here, then, is the assignment for qualified cine amateurs and cine club groups. How best to proceed, of course, is important. First step is to immediately contact your local Office of Civilian Defense and offer your services, pointing out that you can aid them in their task by producing motion pictures of an informative and instructive nature on the various civilian defense procedures. There is little doubt, once convinced of your ability to turn out an acceptable picture, that the Defense Council will accept your services. But you must be prepared, too, to provide or obtain prompt and extensive public

screenings of your pictures, otherwise the effort will be of little value.

It is also important that you work in close cooperation with the Office of Civilian Defense, obtaining their advice on each phase of all defense procedures when preparing your shooting script. Most of the civilian defense instructions are now available in printed form which the filmer may obtain as a guide or to supply inspiration for his defense film continuity.

Civilian Defense subjects most adaptable for presentation in motion pictures by the amateur filmer at this time are as follows:

1. Public conduct during blackouts, air raids, etc.
2. Conduct of school children during air raid warnings occurring during school hours.

## HOME MOVIES AND DEFENSE

• Many 16mm filmmakers are gearing their cinematic activities to the defense effort, offering filming and screening facilities where the need is urgent for instructing civilians in home defense.

Many letters are being received by the editors seeking advice as to how movie amateurs may best serve with their cameras and projectors, or requesting technical information pertinent to the production of creditable defense films.

HOME MOVIES' consultants, through long association with leading technicians of Hollywood's studios, are able to furnish such information quickly and completely on every phase of motion picture production and are offering this service freely to all amateurs and amateur club groups.

Typical of letters received is the following from Jungkind Photo Supply, Little Rock, Arkansas:

Gentlemen:

One of our State departments is preparing to film a Civilian Defense picture and they intend using table top miniature sets for their bombing scenes.

Have you any descriptive matter that will aid them in staging shots of this nature? They need information of getting the right perspective to make such miniature scenes realistic. They are using a Cine Kodak

Special. Will appreciate any information you can give us.

Sincerely yours,

Jungkind Photo Supply.

For the benefit of readers who may be interested in such information, we give here some of the data supplied in our reply to the above letter:

1. In construction of miniature sets, all objects must be built according to scale. If a miniature of a subject is to appear in the scene and the actual height of subject is six feet, by establishing a scale of 1 inch to 1 foot, the miniature subject should be six inches in height. The larger scale miniatures are built, the better.

2. Use a wide angle lens on miniature shots to gain greater depth of focus.

3. Be sure to set camera so that miniature set will be photographed at what would be equivalent to eye level. Otherwise scene will appear as though shot from top of building or other elevation.

4. Miniature shots containing action should be photographed in slow motion, preferably at a speed of 64 frames per second.

HOME MOVIES readers are invited to write the editors without obligation regarding any problem encountered in defense film production as well as regular home movie making.



3. The Housewife—how she can aid in the war effort, devoting 3 or 4 hours a day to Red Cross work.
4. The Husband—his duties as an air raid warden, or on the Auxiliary Police or Fire Force.
5. Salvaging of war materials—paper, rubber, scrap iron. Disposal through sale or donation to proper agencies.
6. Purchase of Defense Bonds and Stamps, aimed to stimulate purchase by adults and children alike.
7. How to combat Incendiary Bombs.
8. What to do in case of air raid.

Civilian Defense Councils are prepared to furnish instructions on all of the above subjects.

How to finance defense film productions, of course, must receive early consideration. Some amateur groups already active in filming such pictures have started out on their own funds contributed patriotically. A sound program of production entailing more than one picture, however, will require funds reaching into the hundreds of dollars. Here dependable sponsors should be sought from among business houses who might realize some advertising or publicity through screen credits.

One of the first amateur cine clubs to get into action on civilian defense film production is the Cinema Club of Long Beach, California. President Roosevelt's request for a declaration of war had scarcely set the nation's radio audience to rolling up its sleeves for the long pull ahead when Mildred Caldwell and Dr. Franz Buerger, directors of the club were fast at work on plans for the club's first civilian defense instructional picture.

Three major oil companies were contacted by Mrs. Caldwell for the purpose of sponsoring the proposed films, and latest reports are that on the basis of the Long Beach Club's outstanding 1941 efforts, more finances than may be required have already been offered the club.

With the financing problem out of the way, the next step was to prepare suitable scripts covering the most important immediate problems of civilian defense. Mrs. Caldwell and Dr. Buerger visited the chief Defense Counsellor in Los Angeles, told of their plan, and obtained warm acceptance of their club's patriotic offer of assistance. Made immediately available to them was an important script writer from one of Hollywood's studios, who at this writing is preparing the first shooting script.

The club's initial defense film will pictorialize what the housewife can do to aid in the current war effort. It will picture suggested activity in Red Cross work, assistance of school teachers and



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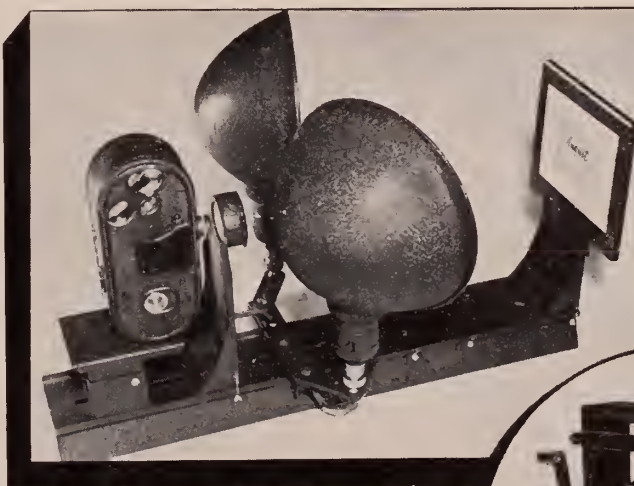






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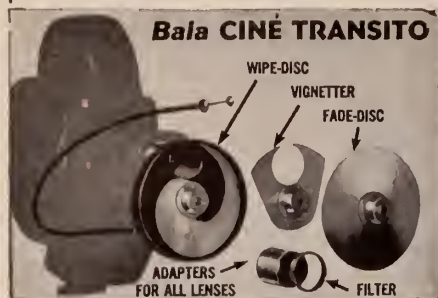
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students in case of air raid alarms, and how the housewife may aid in the national war effort through home salvaging of such vital materials as waste paper, rags, old rubber, and scrap iron and aluminum.

The second film on the club's proposed production schedule concerns children—precautions they should take while at school in the event of an air raid alarm, and how they can aid in defense of the nation through donations to the Red Cross and purchase of Defense Savings Stamps.

Other pictures scheduled include "Combating The Incendiary Bomb," "The Rumor Factory—How to 'Scotch' It!", and a series depicting the specific duties of Air Raid Wardens, Auxiliary Police, and Auxiliary Firemen.

All pictures to be produced by the Long Beach group will be in sound—that is, a sound track of commentary and suitable sound effects is to be dubbed in. Latest estimates reveal that each production will entail an expenditure of close to \$300—most of it for film and sound.

Producing the pictures is just part of the program embarked upon by the Long Beach Cinema Club. Exhibition of each picture has come in for the necessary advance planning and execution, too. Through a long list of pictures which this club has produced and

exhibited publicly they have built a prestige, a loyal following, that assures an eager audience for the defense films. They will have free access to the city auditorium for screening their pictures where long they have exhibited other club productions to large audiences.

All school auditoriums in the City of Long Beach, plus those in outlining territories, are being scheduled for early showing of the defense films, of which several duplicate prints will be made; and club members are being divided into groups to handle projection of the pictures on specified evenings. Local newspapers have assured Directors Caldwell and Buerger of the necessary publicity to bring civilian audiences to see the picture at the proper time.

Thus the movie amateur's opportunity to serve in this emergency is definitely apparent in this concrete plan already taking shape in the hands of Long Beach amateurs. There are others, no doubt, who are probably equally active. Those, whose plans along similar lines have not yet crystallized, we hope will gain impetus from this report.

"Filming For Defense" might well be another branch added officially to the list of defense efforts now being geared to our Nation's all out plan to end the march of aggressor nations. Enlist today. Your local Civilian Defense Council will welcome your support.

### Emulsion Ratings for 8mm and 16mm Films

	Scheiner		Weston		G-E			Scheiner		Weston		
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten	
AGFA												
16mm SSS Pan	29	27	100	80	125	100	Super Meteorpan	27	25	64	40	
16 Hypan	24	23	32	24	48	32	Super Panchromatic	24	23	24	16	
16mm Panchromatic	21	20	16	12	24	16	Super Ortho	21	17	16	6	
16mm Supreme Pan. Negative	27	25	64	40	100	64	Movetone Ortho	19	13	10	3	
16mm Finopan Negative	23	41	24	16	..	..	Semi-Ortho	18	12	8	2	
16mm Positive	12	8	3	..	..	..						
16mm Planachrome	20	..	12	3	16	..	KINOLUX					
8mm Twin-8 Hypan	23	21	24	20	32	24	No. 1	18	..	8	..	
8mm Filmopan	18	16	8	5	12	8	No. 2	20	16	12	..	
							No. 3	26	24	50	40	
DUPONT												
Regular Pan (Rev.) Type 321	20	18	12	8	16	12	CONSUMERS					
Super Pan (Rev.) Type 302	29	28	100	80	..	..	Ortho	18	..	8	..	
Superior-2 (Neg-Pos or Rev) Type 301	26	25	64	40	48	24	Panchro	23	21	24	16	
Type 314 Pan (Neg.-Pos. or Reversal)	21	20	16	12	..	..	Colorchrome	18	..	8	..	
Positive Type 600	12	..	2	1/6	..	..						
Sound Recording Positive Type 601	17	9	6	1	..	..	HOLLYWOOD					
							S. S. Pan	26	25	50	40	
EASTMAN												
16mm Super XX Pan	..	..	100	80	125	100	Pan	21	20	16	12	
16mm Super X Pan	24	23	32	24	48	32	Semi-Ortho	18	12	8	2	
16mm Safety	20	18	12	8	16	12						
16mm Sound Pan	23	21	24	16	..	..	UNIVEX					
16mm Pan. Negative	23	21	24	16	32	24	Standard	17	14	6	..	
16mm Positive	16	10	5	3	16	4	Ultrapan	20	18	12	6	
8mm Super X Pan	23	21	24	20	32	24	GRAPHICHOME					
8mm Regular Pan	18	16	8	5	12	8	Regular	18	10	8	3	
Kodachrome (8 and 16mm)	18	14*	8	3*	12	4*	Plus	20	17	12	6	
Kodachrome "A" (8 and 16mm)	18*	21	8*	12	12*	16	Superpanex No. 100	29	27	100	64	
							Superpanex No. 24	23	21	24	16	
							Colorlone	18	10	8	2	
GEVAERT												
Super Reversal	23	21	24	16	32	24						
Panchro	20	18	12	8	16	12						
Ortho	21	17	16	6	24	8						

\*Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

\*With filter.



# Reviews of amateurs' films . . .

• Continued from Page 65

decked with the mounted deer head.

**Editing:** In the main was well done, although two improvements are indicated. When Hero first runs up the hill after the deer, he is shown returning immediately and then running back uphill. A rhymed subtitle does not adequately explain this double trip, therefore it would seem to be out of place. Again, Hero and Nimrod are shown in a long shot converging on the tree behind which the deer was supposed to be lurking. Just as they apparently arrive at the tree, scene cuts to a medium shot showing them again approaching the tree. It would have been better either to follow them in the long shot until they discovered there was no deer behind the tree and then cut to a medium shot showing their consternation, or to have cut the long shot sooner.

**Titling:** Opening title was excellently done with large white letters on an autumn leaf, doubtless from a buckthorn tree. The white letters of the main title flashed black and white much like a neon sign. Subtitles throughout were in rhyme, typed directly on leaves of varying shades. Hand-lettering on the leaves would probably have been more legible and technically more desirable. While subtitles were generally satisfactory, main criticism was that the rhymes did not carry thread of continuity. Amusing prose titles would have been much better for general audience appeal.

**Photography:** Near-perfect exposure in Kodachrome marked excellent camera work. All shots were outdoors, and the colorful red caps and hunting jackets of the hunters made striking contrasts against the blue sky. We would have liked to have seen more close-ups, but realize that the film was also a record for the hunting party and it was desirable to have all hunters pictured.

**Remarks:** While the plot idea was in the realm of pure imagination and possessed few qualities of realism, the whole thing was a lot of fun and ably demonstrated the fact that a little planning and continuity preparation will lift a commonplace subject out of the class of mere "record" pictures and place it among the ranks of the best amateur movies.

"EMBRYO SCIENTISTS"  
125 Ft. 8mm—by M. M.

★ ★

A series of pictures relating to the classroom, laboratory and individual project activities of an Eastern high school physics class, this film was virtually a collection of scenes that could

have been pictured just as effectively with a still camera.

**Continuity:** Film opens with general shot of laboratory and students studying a certain phase of physics. This was followed by a few scenes depicting a class excursion to the city water works. Then a series of shots was shown of individual students with their various projects made during the year.

Unfamiliar as we are with the normal procedure of a high school physics class, we nevertheless suggest a few ideas that would have brought continuity into this excellent record film. Open with the class coming into the laboratory and taking their regular desks. Choose a simple demonstration, typical perhaps of a classroom or laboratory session, and show the instructor with one or two students staging the demonstration. A title: "Now the Embryo Scientists Do the Experiment Themselves," followed by the general shot of heads bent industriously over desk problems, or closeups with physics equipment. Instead of trying to take in the entire laboratory schedule for the year, this filmer would have improved his reel by limiting his continuity to a single phase, treating it carefully and completely with plenty of closeups. Then by breaking into the field trip sequence with another subtitle: "All Is Not Book Learning . . . We Study Physics in Action." A shot of the water works tower carrying the name on it would be sufficient to identify the locale without further title introduction to the excursion sequence. "We Translate Our Learning into Practice" would be a good title for pictures of project work, which should show in process of construction, each student actually working on his device.

**Titling:** Absence of even the minimum number of subtitles to explain the various activity pictures in the film leaves the uninitiated viewer without much basis on which to recognize many of the scientific phases pictured. A few words of explanation would have enhanced each sequence and made the film of general interest. Unnecessary for class consumption, titles are essential to understanding for others who see the movies.

**Photography:** The filmer is to be commended on using a tripod and a good exposure meter. His films benefited thereby. Using a Keystone 8 with f:1.9 lens, he achieved generally excellent results, although in a few cases he failed to secure sharp focus.

**Remarks:** With a little more plan-



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ning in advance for continuity, and more subtitles to explain the action, "Embryo Scientists" would be of considerably more value to audiences outside the classroom. Embracing activities of the entire class, the film was of undoubted worth to the students.

**"THE DELLS OF THE WISCONSIN RIVER"**  
200 Ft. 8mm Koda.—By A. M. ★ ★ ★

Marked by splendid photography and excellent titling, this picture nevertheless was lacking in the variety which would give it universal appeal in sustained interest throughout.

**Continuity:** Picture opens with scene at the ticket office and boat house of the excursion company which takes parties up this spectacular gorge of the Wisconsin river. Continuity was assured by following the itinerary of the excursion, noting the interesting historical and natural phenomena seen along the way and on short stops. Each stop and special point of interest was adequately explained by brief subtitles.

**Editing:** An excellent means was used by this filmer to return the party to the boat after each stop. He cut in a shot of water curling past the boat's prow. In general, it would be suggested that too much footage was included of the rather uninteresting parts of this 6-mile gorge, where nothing of interest was to be seen except blue water and green

slopes. Only bad note was the great number of fogged frames which definitely should be deleted.

**Titling:** Perfectly exposed and brilliantly phrased for succinct explanation that stimulated the imagination, the titles composed of white Knight title letters on a blue background carried continuity and interest in exceptional fashion.

**Photography:** Exposure obviously was judged by meter, for every scene was well exposed. The filmer did an exceptional job of steady camera holding, considering limitations of space on the boat which prevented use of tripod. Introduced by a subtitle: "Millions of years of weathering have caused many weird rock formations," a series of silhouetted shots of these gigantic forms marked a highlight in good photography. One stop at a Winnebago Indian exhibit offered opportunity for colorful scenes of people wearing Indian head-dresses.

**Remarks:** In general, it would be suggested that a desirable improvement would have been shots of persons in the party and their reactions to sights of the trip. The filmer evidently was cramped for space on the boat, but it would have offered considerably appeal to cut back from a scene of rock formations to faces of persons on the boat to show their reaction.

## Make 'em interesting...!

• Continued from Page 60

those of our own sons and daughters through school, Sunday school, Cub Scouts, Girl Reserves, and kindred activities. As we film subjects of this kind, our movie making skill increases and there comes a realization that our movie hobby is filling a useful purpose.

If there is no competent or experienced cameraman available or willing to give the time and service to clubs or organizations, the beginning amateur has a valuable opportunity to improve his own skill and at the same time be of aid to a social unit of which he may be a part. For instance, the manner of staging a day camp can be made clear to a large number of earnest Cub Scout workers through filming such a camp in action. Timidity or modesty should not deter the beginner from attempting such a task. Just shoot, and the eyes of the potential audience will not be too critical.

Vast personal satisfaction is afforded in this use of the camera hobby. In the first place, the picture will produce results. No amount of cut-and-dried lecturing can get over the "togetherness" of Cub Scouting as forcefully as a cine

fan's movie of, perhaps, two tallow-haired Cubs reaching together for the high notes in the opening of a song. No one has to diagram the spiritual fulfillment of a scene that tugs at the heart-strings—a shot of a son as he snaps to attention with his brother Cubs in a last salute to the Flag. This is but an inkling of the satisfaction that comes to the movie amateur whose circle of filming activity extends beyond the doings of his immediate family.

Nor is that all. Naturally in the making of this type of movie, our skill is going to increase. Our reels will progress from "bad" to "not-so-bad," and ultimately to the "excellent" class. And there is certain to come a day when some group will seek us out to do the photography on a project picture for which they will furnish the film.

When confronted with such a proposition, some amateurs may shy away with the feeling that it wouldn't be fair to attempt a venture in which they might spoil a lot of film. That feeling is usually unjustified by results. The group, of course, should be told frankly that the amateur is a beginner but they should also understand his usual



batting average is to produce a finished reel of the length they want.

After a complete understanding has been reached between both parties, the amateur wades into his assignment only to find that he is not spoiling film. The challenge of working with material bought by somebody else makes for careful planning and he just doesn't take any pictures without exercising painstaking care with all factors that make for good films.

In order to come out even with the film, the cine fan will find advance planning essential. That eventually leads to script writing; working out in advance what is to be filmed when and where; and how many feet of film will be required for each sequence.

Then, almost inevitably, the picture assignment leads the filmer to recognize the value of a running comment to enhance the story. Out of this realization comes experimentation and success in making synchronized recordings to give the production a Hollywood polish.

Although it may sound difficult to the beginner, one step leads to another so easily and logically that the making of home movies becomes a type of hobby relaxation within easy reach of every individual. In the days ahead, such an absorbing hobby will be of untold value in keeping personal morale on keel.

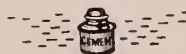
I am not talking from the heights of long years of experience with amateur movies. Five years ago my camera was

shining new at the Christmas season. Yet in those five years it has been put through some exciting paces. Besides numerous neighborhood films, there have been Cub Scout films, a sequence for an act in the Varsity Revue when a neighbor boy appealed for help and numerous small reels. When members of an organization to which I belonged were seeking ways to make money, I filmed their children in the story of Cinderella. Another member told the story in poetry and through a recording we made it a "sound" movie.

I made shots of Willkie's Phoenix appearance, which I sandwiched into a general Western American travel reel already completed, and showed it in each of the Spanish American precincts in Tucson during the last presidential election campaign. The political results were, of course, sour—but the personal ones were not.

Each summer for the past three years I have done the photography and editing on a 400-foot of Kodachrome film recording some phase of rushing activities for the Theta Upsilon chapter of Delta Delta Delta sorority at University of Tulsa.

And if anybody had predicted, five years ago, the fun and creative satisfaction that was to come to me through use of my movie camera, I wouldn't have believed it.



## Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1941

MARCH: "Home Town," produced by West W. Champion, Fresno, Calif. A 16mm picture, 1600 feet in length.

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N. Y. An 8mm Kodachrome picture, 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm Kodachrome picture, 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome picture, 800 feet in length.

### 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

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# What beginners should know . . .

• Continued from Page 58

Short focal length lenses are not recommended for taking extreme or "ultra" closeup shots, inasmuch as the sharper perspective has a tendency to distort the image. Used in making titles, wide angle lenses can be employed successfully in making "zoom" shots without the necessity of running the camera so far up the track of the titling outfit, as would be required with use of a standard lens. This is because the title would enlarge more rapidly or at a greater ratio for every inch the camera moved away from or toward the title card. Still another interesting feature is the fact a wide angle lens will, because of the sharper perspective obtained, produce a deeper three dimensional effect in block titling letters.

Otherwise, the wide angle lens gives the effect secured by making the picture with a regular lens at a greater distance from the subject, but with somewhat different perspective.

Lenses of long focal length, i.e., those classified as telephotos, aid our camera just as we aid our eyes in using field glasses or binoculars—they give the effect of having made the shot from a point much nearer the subject. Angle of field is narrowed and less of the subject is included, but detail is larger. The greater the focal length of a telephoto lens, the greater the magnification of the picture. Therefore, the farther an object is from the camera, or the smaller it is, the greater the focal length of the telephoto lens required to bring that object to full size on the screen.

Telephotos are useful in filming such subjects as wild life, inaccessible detail in architecture, and sports events—subjects which cannot be approached close enough to film with a regular lens.

With the very long focal length telephoto lenses, such as the 6 inch (16 mm.) or 3 inch (8 mm.) the shortening up of an object such as an automobile going away from or towards the camera is so great as to be quite noticeable. Therefore it is best not to use a longer focal length telephoto lens than is necessary. The popular size is 3 inch (16 mm.) or 1½ inch (8 mm.), as this size gives a good degree of magnification without making the perspective of the picture unduly inaccurate.

A tripod or solid support should always be used with a telephoto lens, as any movement of the camera is magnified on the screen, just as the subject itself is magnified.

There are other purposes, too, for which a telephoto may be used. In a garden scene, flowers in the background will appear larger than usual and thus provide an interesting setting for a figure in the foreground, since the perspective of this lens is not so sharp as with shorter focal length lenses.

The telephoto is also useful in permitting the taking of a close-up immediately after a medium shot, all without moving the camera or subject position. This is particularly effective and simple when the camera is equipped with a lens turret, which permits quick change of lenses.

A telephoto lens tends to make objects appear closer together than does a standard lens, providing the objects are grouped and not strung across the picture scene. This may be studied to advantage by making a shot of a street lined with telephone poles. The poles will appear relatively close together, compared to the way they would appear if photographed with a standard or wide angle lens. This is interesting because there are times when this effect can prove useful.

While a telephoto lens is a valuable item of equipment, great care must be exercised in their purchase to insure getting one of good quality. Compared to the average one-inch or wide angle lens, it is said there is a greater tendency for telephotos to be inherently shy on reproduction quality.

Next month the third article of this series will dwell on the subjects of film and splicing.

# Film speeds . . .

• Continued from Page 63

cal film ratings can be published—accurate because the tests are performed under measurable conditions with scientific equipment and by experienced men.

These tests on motion picture films are repeated about three times a year for each film to make sure that the speed of the film is not changing. A further check is made by purchasing films from dealer stocks all over the country. These films are sent to the laboratory and sensitometric tests performed on each one. This enables Weston to determine the influences of age and geographical location on film speeds.

Next to the studio, we find several



dark rooms. Provision is made for both the exposure and development of still films under constant conditions. Let us examine the exposure room first. The main object which attracts our eye is a large, peculiarly shaped black box called an intensity scale sensitometer. This instrument duplicates almost exactly the action of film in a camera. The sensitized material is exposed for 1/20th of a second in contact with a very carefully calibrated gray wedge. This exposure is very carefully controlled by use of synchronous motor, so that its actual value is known to several decimal places. The intensity of the light is measured by means of electrical instruments and its color by means of suitable filters—one set to simulate daylight and the other, tungsten or photoflood.

After three samples of a given film are exposed on this sensitometer, they are developed one after another in the developer recommended by the manufacturer. The developing machine is a very ingenious device providing agitation in all three dimensions. Its action is exactly the same each time it is used, and hence the error which might be introduced through agitation technique is eliminated. The actual device is a thermos-like bottle into which the film is placed on a hanger and then, by merely pressing a button, the bottle is rotated and moved up and down in the horizontal plane.

Needless to say, the temperature at which the developing bath is operated, is very carefully controlled. As a matter of fact it is within a fraction of a de-

gree of 20° C. The three samples are developed for different lengths of time in order to provide three different "gammas," or degrees of contrast.

It is a well known fact that excessive use of a fixing bath will tend to bleach a film or print. Therefore, the length of time the films are allowed to stay in the fixing bath is very carefully watched. After washing for a standard length of time in a wash water at 20° C., the films are hung up to dry in a dust free, air conditioned room. Each step of the gray wedge to which the films are exposed provides a corresponding step on the film sample. Therefore, the new gray wedge which was the initial sample of the film is measured by means of a transmission densitometer. This instrument measures the ability of a negative to let light pass through it.

Since the exposure can easily be determined by knowing the density values for the initial calibrated wedge, and the intensity and exposure time of the exposing light, two values for each step in the gray wedge are calculated; one, the exposure in terms of meter-candle-seconds, and the other, the density of the negative in density units. From this information a curve is plotted showing the characteristics of that particular film. This is called the H & D curve. Curves are plotted of all three samples of the film, and the result is a family of curves showing a given film developed to different degrees of contrast. From these characteristic curves and through the use of mathematics, Weston engineers are able to obtain their first value for the film rating. This test is repeated several times to be absolutely sure of the results and naturally is carried through for most daylight and tungsten light qualities.

Since film ratings are standards, the equipment, chemicals and procedures must be very carefully controlled. All the dark rooms are air conditioned so that the humidity and temperature are always the same. Even the electricity needed for the operation of the densitometer and sensitometer is very carefully measured so that there will be a check on variations due to line fluctuation.

From our hosts, the Weston engineers, we learn a number of interesting things about film speeds. We are informed that a number of variables enter into the speed of film. The principal one is developing technique. If developers other than the ones recommended by the film manufacturer are used, or the films are developed for a shorter or longer length of time than recommended, the rating will be different from that listed. Since many photographers have their own pet developers and their own methods of using them, Weston ratings for still films are published in

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• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism. Unless otherwise requested, reviews of some of the films which we believe would benefit other amateurs will be published each month.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award. Detailed reviews, with suggestions for improvement—if any—will be mailed to amateurs submitting their films.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review or analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.



## There's a Coupon at the Bottom

of this column that will bring you added enjoyment in your movie making hobby. It's your bid to join a grand organization of movie amateurs,

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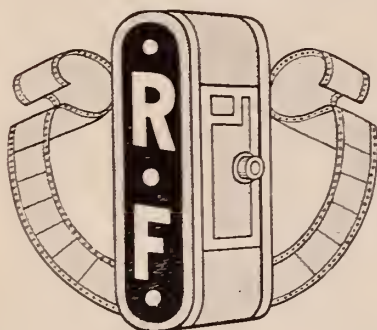
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group numbers showing the speed range through which a film can be used. For example, a group number of 100 would mean that the film could be used at 80, 100, and 125 depending upon the photographer's own technique.

Motion picture films have but a single speed and no group number because the usual amateur 16 mm. and 8 mm. films have their development controlled by the manufacturers. Therefore, the variables of processing are not present. The possible exception to this, we learn, is positive film when used for home reversal. The Weston engineers rate all standard positive 16 mm. stock at 10 daylight, 2.5 tungsten when the film is processed in D 11 developer and used for titles. When it is reversed, the rating will change and the movie maker will have to determine his own speed by

testing the film at several speeds using 10 daylight-2.5 tungsten as a starting point.

Weston's engineers also have a word or two to say about the fancy fine-grain developers. Instead of increasing the speed as is often claimed, these solutions usually reduce film speed to  $\frac{1}{2}$  or  $\frac{1}{4}$  of the full rating. We are most earnestly assured that the age of miracles is past—there is no such thing as a fine-grain developer which increases film speeds!

In this hasty trip through the Weston sensitometric laboratory, we saw a lot of scientific equipment, and the evidences of much labor and research. The results are accurate, reliable film ratings that can be and are depended upon by everyone in the photographic world from the beginners to the professionals.

## What to film in New Mexico...

• Continued from Page 62

ditions to come away with sharp negatives, brilliant of tone.

As for material to gladden the heart of any cinebug, it is unlimited in New Mexico. It has been said that the same subject may be shot at different times of the day, and that no two of the films will be the same. The quality of lights and shadows changes hourly.

New Mexico offers the movie amateur one National Park, described by Robert L. Ripley as the "world's greatest wonder"; eight national monuments, seven national forests, five state parks, eight state monuments, eighteen living Indian Pueblos, four Indian reservations, and countless other points of interest, any of which are interesting photographic subjects.

Carlsbad Caverns National Park, to which "Believe It or Not" Ripley referred, is a series of great underground caves. Thirty-seven miles of the caverns have been explored, yet no man knows how far they extend under the Guadalupe Mountains.

Geologists estimate that many of the strange formations seen on the seven-mile trip, 750 feet under the surface of the earth, were sixty million years in the making. Words cannot hope to describe the silent vastness and ethereal beauty of the caverns, but here is paradise for the camera fan. A picture series of Carlsbad Caverns will keep alive treasured memories of an unforgettable experience. All photography here requires artificial light, and in instances where special lighting equipment is required, permission must be obtained from the park superintendent. Within 200 miles of the caverns lies

the Great White Sands, a national monument. Here is one of nature's strangest phenomena—even in New Mexico, land of the strange and unusual. The White Sands are almost one hundred percent pure gypsum, a thirty-mile desert white as snow.

The scant vegetation at the edges of the White Sands disappears on the interior, leaving an area as devoid of life as the Sahara itself. Even the field mouse wears a coat as white as ermine, and insects are of lighter hue. But rainfall produces strange lakes, sometimes crimson red.

The prevailing southwesterly wind has piled the sands into great dunes ranging from 10 to 60 feet in height. This gargantuan sandpile covers some 176,000 acres, and the National Park Service gives this tip to cinefilmmers: "Your movies will be better if you arrange to show the shadows, otherwise there will be little contrast." Sundown is the ideal time of day to "shoot" the dunes.

Among the other interesting National Monuments in New Mexico are Aztec Ruins, Bandelier, Chaco Canyon, Gila Cliff Dwellings—all of these being remnants of a pre-historic civilization believed to have reached its height between 900 and 1100 A. D. With the exception of the Gila, these National Monuments are accessible by car over good highways.

Some of these ruins are in an excellent state of preservation and excavation has restored them to at least the outline of their former glory. To the photographer who has a leaning toward archaeology, they offer an opportunity to make a first-hand study and to come



away with a permanent movie record of an Indian civilization unparalleled in the annals of history in North America.

If the movie fan would combine photographic research with pleasure, the Gila Cliff Dwellings offer a pack trip into the Gila Wilderness Area, where an unrivalled panorama of virgin scenery unfolds in one of the largest "wild" regions in the country.

In the sandstone cliffs of El Morro National Monument in western New Mexico are inscribed the records of the early intrepid Spanish explorers. The earliest inscription is dated 1605, and the latest 1774. Hundreds of other equally interesting carvings commemorate visits of explorers, emigrants, and other historical figures.

But El Morro, popularly known as Inscription Rock, was not only a haven for the early Spaniards. On the top of this fortress-like rock are the ruins of ancient pueblos, built about 1400 A. D. El Morro alone could provide a vacation full of interest for the movie amateur.

Capulin Mountain is a recently extinct volcano cone, almost perfect in symmetry. The cone rears up 1,500 feet from a base about 1½ miles in diameter. From the top the photographer may "shoot" into five states—Oklahoma, Colorado, Texas, Kansas, New Mexico. Sometimes Pike's Peak, 200 miles away is visible on an extremely clear sky.

About the time the Pilgrims were landing at Plymouth Rock, Spanish padres in New Mexico were constructing Gran Quivira Mission to serve the great pueblo of the Piro Indians, a tribe now extinct. The small older church is now in ruinous condition, but the "new" church, begun in 1649 and never completely finished, still lifts its massive walls to a 40-foot height in places.

#### TAKE CARE OF IT!

Conservation of present equipment owned by movie amateurs is in line with the Victory program of the United States, as every citizen strives to cooperate in banishing the totalitarian menace.

That cine fans may continue their hobby in unabated enthusiasm within the limits of national defense shortages, manufacturers and dealers join in cautioning utmost care in the operation of camera equipment.

A periodic check-up on the camera and projector is declared to be a wise precaution for every owner. To have the mechanism cleaned, oiled and inspected for possible danger spots will often save costly repairs later.

This is the eighth National Monument in New Mexico.

Historians have called Gran Quivira "The City That Died of Fear," and this statement is essentially correct. The pueblo lay near the eastern extremity of the territory of the peaceful farming pueblos. About 1670, attacks by the fiercer plains and nomadic Indian tribes became so severe that the priests were forced to leave, never to return. Here again is an opportunity for the movie photographer to spend an interesting time to compile unusual shots of authentic historical record—and scenic beauty.

In the eighteen living Indian Pueblos in New Mexico, life flows along peacefully, little changed from the sixteenth and seventeenth centuries when the Spaniards first came into the Southwest. The Pueblos themselves, their adobe walls presenting an architectural picture unique in our modern United States, are worth photographic study.

But the most spectacular sight among the Indians are their dances and ceremonials. These strange rites, dating to a pagan origin lost in antiquity, are presented as supplications to the gods for favors. Some of the ceremonials are secret in nature, but others are open to the public. The cine photographer should make arrangements with the governor of the pueblo before taking pictures of any kind, however, and there is no set charge for shooting movies at the pueblos if permission is granted. Assessments may run from \$1 upward, depending upon the number of Indians appearing in the scenes, and the type of action to be photographed.

Among the reservation Indians are the Mescalero and Jicarilla Apaches, the Southern Utes and the Navajos. The latter tribe is probably best known for its handicraft, which includes the famous Navajo rugs and hand-fashioned jewelry of silver. The Navajo hogan (dwelling) presents an interesting photographic subject. The scenery on the Navajo reservation is without equal.

Charges for making movies and still photos among the Navajos vary, depending upon the scene and the individuals concerned. Arrangements for shooting Navajo ceremonials should be made with the medicine men and clan leaders. Permission may or may not be granted for some ceremonials.

New Mexico's National Forests lie mostly in the high mountain areas. The highest range in the state is the Sangre de Cristo, where the peaks soar to 13,000 feet above sea level. Lumbering operations, cool, clear, trout streams, dude ranches, unexcelled hunting and fishing areas—all of these lie tucked away in the confines of the great tim-

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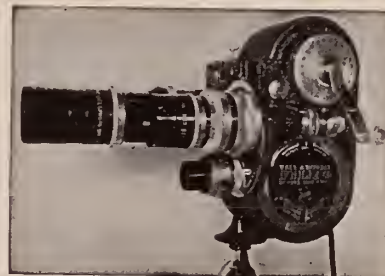
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# Film LIBRARIES

Where to buy and  
rent home movie films

More amateurs are deriving greater pleasure from their home projectors by regularly screening some of the fine 8mm. and 16mm. reductions of professionally produced motion pictures. The swing toward "whole evening show" home movie programs is gaining tremendous momentum with the result that important photo dealers everywhere maintain extensive libraries of 8mm. and 16mm. film subjects which may be rented or purchased outright.

To guide our readers in the selection of an evening's show, HOME MOVIES will present here each month, suggested Movie Menus—well rounded programs of movies suitable for every member of the family.

Listed, too, are some of the nation's important dealers who maintain film libraries for their patrons' convenience and who invite you to consult with them regarding your movie show needs.

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## SUGGESTED MOVIE MENU FOR FEBRUARY

Castle Films' "Commando's in Action"; Official's Films' "Zoo's Who"; Hollywood Film Enterprises' Disney Cartoon: Donald Duck in "Red Hot Bullets." Approximate running time for all three subjects, 35 minutes.

ber areas. Here again is the making of a photographic holiday.

When the Spanish padres came into New Mexico in the sixteenth and seventeenth centuries they immediately began building great mission churches to serve the Indians. During the Pueblo Revolt of 1680 many of the massive structures were destroyed, only to be rebuilt within the next two decades. Some of the original missions were preserved, and they are to be seen in daily use today. Characteristic are the massive walls, heavily buttressed, and the shadowy interiors, sometimes richly decorated with *santos* and other religious relics.

The early churches of New Mexico as a whole, a century and a half older than the Missions of California, constitute a historical and religious record, and a monument to the faith and zeal of their builders, equal to anything in the New World. Sun and shadow join with the photographer to capture a picture both impressive and unique.

Among other historical spots worth investigation by the photographer is the old Palace of the Governors, which still stands on the plaza at Santa Fe, New Mexico, America's oldest capital city. The Palace of the Governors was built in 1610, and today serves as the New Mexico State Museum, where the archives are filled with historical records of this, the oldest section of the United States.

Such great man-made projects as Avalon Dam, Elephant Butte Dam, Alamogordo Dam, and Conchas Dam, where waters of the rivers have been harnessed to aid man in making the desert bloom with irrigation are worthy of camera study. There are also such natural wonders as lava flows, hot springs, ice caves, and many others.

Such remnants of more modern history when the days of the Old West were being written with blazing six-shooters and Indian war whoops are still to be seen in New Mexico. The ruts of the old Santa Fe Trail still course over the prairies, and the ruins of Old Fort Union, once the greatest outpost in the west, lie mouldering in the sun and in the shadow of the Turkey Mountains.

Tucked away in the rolling foothills of the northern Rio Grande Valley of New Mexico are tiny Spanish-American villages, where customs are little changed from the time of the first colonists in the seventeenth century. Fiestas mean gay times among these people, but even their everyday life presents an old world touch amid the hustle and bustle of a modern civilization.

Most Spanish-American fiestas welcome the public, but the photographer will avoid any misunderstanding by first explaining what he intends to

shoot. Usually a village mayor-domo is the proper authority to speak to. In rare instances a charge for filming a fiesta may be made, but generally speaking the visitor is welcome as a guest during the celebration.

For sheer action and drama, the camera fan need look no further than New Mexico's colorful cattle country, where cowboys still ride the range as they did a century ago. The livestock industry is big business here, and the roundup, branding and shipping seasons provide an unlimited opportunity to capture the authentic flavor of this salty range activity.

Out of the cattle business has come the rodeo, and no more spectacular circuit is in operation than New Mexico's. From early spring until late fall, rodeos spell the common denominator of range-land entertainment, even on the dude ranches. Thrills, chills, and spills are in store for the camera enthusiast in the dust of the rodeo arena.

The camera fan need be no finished artist to capture this color, this strange and enchanting picture that is New Mexico the year around. In summer the paths of adventure are endless over good roads. In autumn comes a glorious season throughout the state, crystal clear, with the landscape flooded with unbelievable color. In winter, the havens of summer visitors are alive with the squeak of skis, toboggans and sleds over the thrilling downhill drops, covered with crisp snow in the high country.

The movie amateur also may be interested to know that the cloud effects in New Mexico are without equal. A red or yellow filter will capture this added beauty, but even the bare camera lens cannot miss it all. Shoot for the clouds and the result will gladden the heart of the rankest of amateurs.

## Reel Fellows . . .

• Continued from Page 52

group, an official Charter will be issued for a 100% Reel Fellows club.

Reel Fellows Clubs are springing up everywhere. Many amateur cine clubs who formerly operated under another name have changed the name of their organization to Reel Fellows upon receipt of their charter.

Any Reel Fellow interested in Chapter organization is invited to write the secretary for further information.



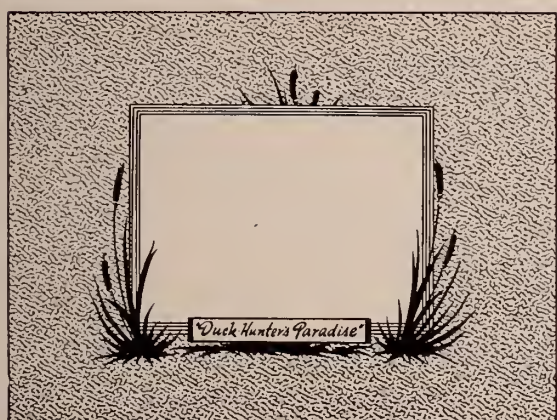
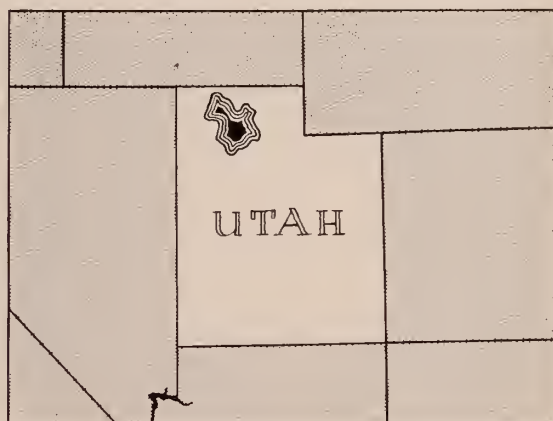


# TITLE

## Backgrounds

THESE title cards, which are a regular feature of HOME MOVIES each month, are designed especially for use with type-writer titles or any home-made titler that will photograph at a distance of 8 inches. Save all of them for future use. Cut them out and paste on 3"x5" file cards, using rubber cement.

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- Limited Number: Discontinued new model Craig Jr. 16mm, animated Editor, Splicer and Rewind. Regularly \$31.50; our price, \$23.65. In stock—all the hard to get cameras and projectors including Filmomasters, Ampro KD's and Ampro 8's.
- Just out—complete revised Cine price list covering largest assortment in the country including sound. Free on request.
- BASS CAMERA COMPANY**, Dept. HC, 179 W. Madison St., Chicago, Illinois.

- **8MM-16MM.** Sound and Silent films, projectors, and cameras. Bought, sold and exchanged. Trades or terms accepted Free bargain bulletin. **ZENITH**, 308 West 44th, New York.

- **REEL offer—while they last!** Six genuine Eastman 8mm. camera spools ready to load with bulk film \$1.00 postpaid. **SAVOY PRODUCTIONS**, 1157½ N. McCadden, Hollywood, Calif.

- **BOLEX CAMERA—16mm.** used but once. Complete with 1" f/1.5 Wollensak lens. Want quick action. Will sell for only \$245.00. **BOX F-12**, HOME MOVIES MAGAZINE, 6060 Sunset Blvd., Hollywood, Calif.

- **WANT TO save money on a nearly new 8mm. Bolex camera?** I have one; shot but one roll of film with it. Will sacrifice for \$237.50. Fitted with half-inch f/1.9 Wollensak lens. Write **BOX F-23**, HOME MOVIES, 6060 Sunset Blvd., Hollywood.

- **MAKE your own 8-16mm. action-editor.** Easy to construct. No shutter or moving parts. Film appears as moving pictures. Send \$1.00 today for plans and instructions. **BUCKLEY BROS.**, 1188 Broadview Ave., Columbus, Ohio.

- **EMEL 8MM turret f/1.9.** \$129.50; Berthiot W. A. Emel attachment, \$39.50; f/1.9 Hermagis Lens, \$39.50; Keystone L8, 500 watt, \$31.50; Ampro UAB 16mm sound proj., guaranteed L.N., \$325.00. **ALADDIN CAMERA EXCHANGE**, 4 East 32nd St., N. Y. C.

- **750 WATT PROJECTOR** manufactured by Standard. Has rewind, new flickerless shutter, variable speeds, titling base. \$50 on 10-day money-back guarantee. Box J-12, care HOME MOVIES MAGAZINE.

## ● Are you in the market

... for a camera, projector or some other article of used cine equipment? Seeking bargains in films, processing or titling? Then you'll find opportunities in these classified ads!

## ● Have you something to sell

... or trade—some article of cine equipment you've outgrown or no longer use? Turn it into cash with a Home Movies classified ad!

**RATES:** Ten cents per word; minimum charge, \$2 cash with order. Closing date, 10th of preceding month. **HOME MOVIES** does not guarantee goods advertised. Send ad copy to 6060 Sunset Boulevard, Hollywood, California.

### WANTED

- **WANTED—16mm.** silent film, any subject, editor; 4" lens **RAY ABBOTT**, Berwyn, Ill.
- **AMPRO** or Bell & Howell 8mm. projector in good condition, f/1.6 lens, will pay up to \$55.00 cash. Also, 1½" f/3.5 Wollensak telephoto for Revere 8, top \$15.00. **JOE RICE**, 5033 Inadale Ave., Los Angeles, Calif.
- **FIDELITONE** dual turntable with three pickups, prefer without amplifier, new or used, write full description and lowest cash price. **A. A. HEBERT**, 53 Allyn St., Hartford, Conn.

- **8MM 16MM projector owner!** Will buy any of your subjects cash or exchange. Highest prices. **ABBE FILMS**, 1265 Broadway, N. Y. C.

- **NOTICE!** Will pay 3c each (4c in trade) for used 50' 8mm. projection reels. Ask for our catalogue. Ship prepaid. **ESO-S**, 3945 Central Kansas City, Missouri.

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- **THE QUALITY** of your movies depends mostly upon the processing and types of film used. If you pay less for your film you are getting positive film which was not manufactured for camera use. We have worked five years in perfecting our processing and we have killed the last bug. 100' 16mm., \$2.50, 70' 8mm., \$1.50, including processing, daylight loading. **COPE STUDIO**, 3720 So. Figueroa, Los Angeles, Calif.

- **8MM FILM**, including processing, daylight loading, non-halation, 25 ft. 8/8mm., Weston 12, 85c; Weston 24-16, \$1.25; Weston, 64-40, \$1.50. **RITTER FILM SERVICE**, 629 Lyman Ave., Oak Park, Ill.

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- **TITLING LETTERS** that give you professional results. Pin letter and sanded back letters. Complete sets available \$4.75 up. Write for descriptive literature. Ask about Santa Claus, Turkey and other title illustros. Big variety of large size and varied style letters can be purchased by the letter to fill all titling needs. **MITTENS LETTER CO.**, Redlands, Calif.

- **TITLING and Close-up Lens Kit—Six supplementary lenses of 16", 18", 20", 24", 32" and 40" focal lengths.** Can be used on all titlers which provide for interchange of lenses. Also ideal for general close-up photography. Complete kit, \$3.00. Separate lenses, 60c each. Also available in 6", 8" and 12" focal lengths for ultra-closeup work. **HOLLYWOOD CINE PRODUCTS CO.**, 3221 So. Figueroa St., Los Angeles, Calif.

## SALES AGENTS

Wanted by an old established wholesale photographic supply house. Knowledge of Photography and Photo Finishing necessary. Reliable men with references who can finance themselves assured a satisfactory and permanent return for conscientious work. Give fullest details for immediate consideration. Excellent territories open. Box 592F, Suite 1800, Times Bldg., New York.

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- **SOUND and Silent Films** exchanged, bought, sold, rented. Bargains always. New Free lists. **FRANK LANE**, 5 Little Bldg., Boston, Mass.

- **HOLLYWOOD** productions galore! Hundreds to choose from! Bulk film. Bargain lists yours for the asking. **ERWINE'S CINE LABORATORIES**, Allentown, Pa.

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- **NOW!** Sensational new Kodachrome film subjects, 8-16 mm., including startling Waikiki Hula Girls. Also 140 BW subjects, 60 cents, up. Lists, stamp. **JENKINS**, 392, Elmira, N. Y.

- **PASSION PLAY**, 8mm., complete, \$2.94. 16mm. sound edition, \$32.00. Foreign language films, many exciting bargains. **ART-CRAFT**, Hammond Bldg., Hammond, Indiana.

- **EXCHANGE** your old 8mm. for brand new comedies, cartoons, full subjects. Reasonable. Mail us your list. **ABBE FILMS**, 1265 Broadway, New York.

- **"JAPS ATTACK U. S. A."** Just released 8mm-16mm silent and sound. A "must" for your library. Other subjects. Bargains in cameras, silent, sound projectors. Films rented everywhere. Free illustrated catalog (with sample film, 10c). **GARDEN CAMERA**, 317 West 50th St., New York.

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- **YOURS** for the asking! New mammoth 40 page film rental catalog—silent, sound, 8mm. and 16mm. Forward your name and address today. **NATIONAL CINEMA SERVICE**, 69 Dey St., N. Y. C.

### PROCESSING SERVICE

- **MOTION** picture processing. 100' 16mm., 75c; 50' 16mm., 50c; 25' 8/8mm., 35c; 25' 8mm., 25c. **RITTER FILM SERVICE**, 629 Lyman Ave., Oak Park, Ill.

### HOBBY BOOKS

- Are you a "beginner" in the ranks of amateur movie makers? Would you like to know how to use your camera to the very best advantage, yet avoid the mistakes and wasted film that so often results from lack of knowledge of fundamentals of cine camera operation? Then order a copy of "How to Use a Movie Camera." Just 50c, and well worth it. Would you like to learn how to process your own movie film so that you can buy inexpensive film in bulk? Let us send you "How to Process Home Movie Film," a book chock full of instructions and advice by experts plus complete, easy-to-understand plans for building your own simple processing equipment. Sent postpaid for 50c.

Would you like to learn how to make your own titles—what equipment to use—what exposure to use—all about auxiliary lenses—title building a very simple and versatile home movie titler? Then send for "How to Title Home Movies." Price \$1.00 per copy.

**VER HALEN PUBLICATIONS**, 6060 Sunset Blvd., Hollywood, Calif.



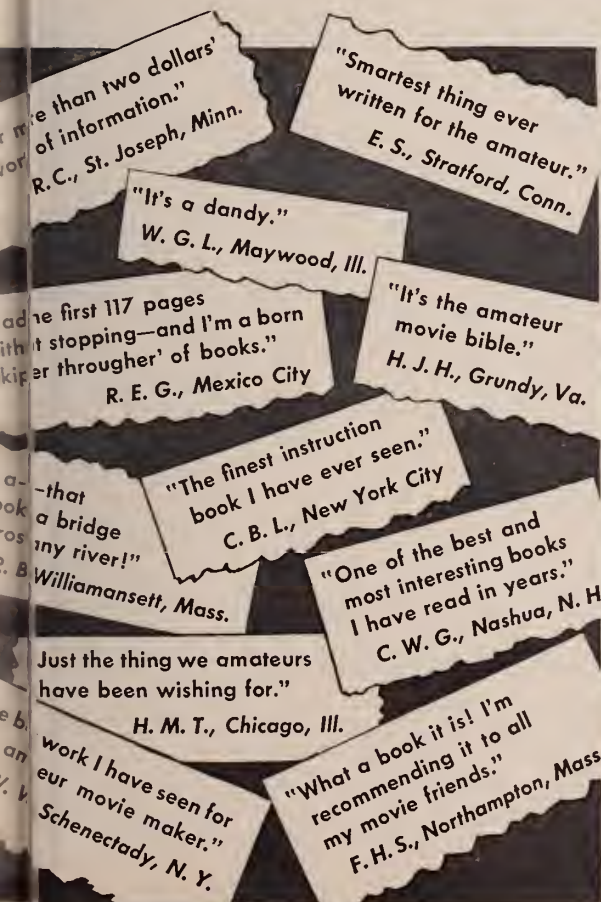
# We're pretty proud of this book

**W**E thought *How to Make Good Movies* was a good book when we first brought it out. And we've tried to keep it an equally good book throughout its several modest revisions and substantial new printings.

Changes have been made in copy and illustrations from printing to printing whenever necessary. Yet the bulk of the material in the 230 pages is essentially as it was when the book was first brought out—almost 125,000 copies ago!

At the left, below, are a few of the comments of its many readers. These—if by chance you

have yet to read the volume—should recommend it to you if its popularity has failed to. And if you do have a copy of the book, suggest *How to Make Good Movies* to friends who are beginners at movie making. Consider its value, too, as a movie missionary . . . as the answer to that familiar query, "Tell me—are movies really as easy as some people say they are?" For this book not only contains hundreds upon hundreds of ideas for the man who has a camera, but is likewise an entertainingly written and readily digestible outline of movie technic and movie possibilities.



Over 200 pages—600 illustrations—**HOW TO MAKE GOOD MOVIES** is still priced at \$2 per copy. At your Ciné-Kodak dealer's.





# Can You Answer These Questions?



The Eskimo's life is so hard that he seldom smiles or jokes. True or false?

It was proved in 1941 that naval power is no longer important. True or false?

In bowling, fast balls always knock down more pins than slow balls. True or false?

**FIND OUT THE "MOVIQUIZ" WAY!**

## Play MOVIQUIZ

- ... a fascinating new game
- ... entertaining and educational
- ... for children and adults

How much do you, your children, and your friends know about America? About our great National Parks and other scenic wonders? About the world and its peoples? About history, current events, sports, and bird life?

Here's a delightful new way to measure that knowledge and, more important, to *increase* it tremendously . . . while having a lot of fun and good fellowship. Play Moviquiz!

### HOW TO PLAY MOVIQUIZ

Go to your Filmo dealer and rent or purchase one or more B&H Moviquiz Films. The Moviquiz kit, including rules, question sheets, and answers, will be supplied at a cost of only 25 cents for each film.

Before projecting a film, have each participant check what he or she thinks are the correct answers to the Quiz Sheet questions. Then show the film, and listen for the expres-

sions of elation (or otherwise) as the film reveals the true answers. Afterward, the papers may be graded and, if you wish, prizes may be awarded.

Play Moviquiz once, and you'll make it a regular feature of all gatherings in your home! You'll be amazed at how Moviquiz deepens children's interest in informative films . . . at how much more they learn, this stimulating new way.

### YOU PICK YOUR QUIZ SUBJECTS

It's good quiz technique, of course, to select subjects suitable for the age level and knowledge of those who play the game. So that you may follow this good practice, Bell & Howell offers Moviquiz Films in wide diversity . . . offers a *group* of films, with more to follow, under

each of these classifications:

- See America First • Our Colorful World • North American Birds • History and Current Events • Sports • Handicrafts and Hobbies

Stage your first Moviquiz this week end. See your Filmo dealer today.

#### Get These New Film Catalogs

Not only the Moviquiz Films, but thousands of other fine films for home movie programs, are described in these three new Filmosound Library Catalogs. Free to 16mm. sound projector owners; 25c each to others. Mark coupon for catalogs wanted.

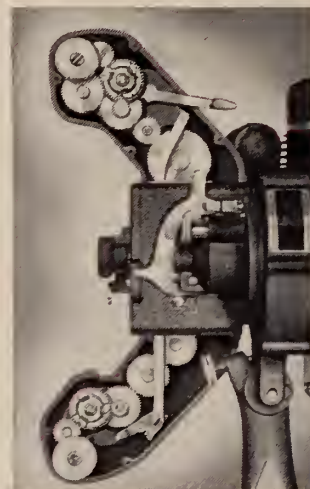
Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. Established 1907



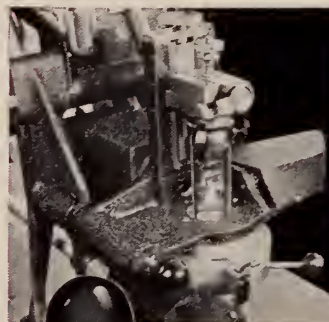
### What "All-gear Drive" Means in Filmo Projectors

When we say that Filmo Master 8mm. and 16mm. Projectors have *all-gear drive*, we mean that *all* power transmission, visible and invisible, is done without spring or chain belts. B&H construction like that pictured here frees you from handling oily reel-spindle belts, eliminates chains which wear, jerk, and become noisy, and gives you positive, quiet drive, always.

During manufacture, assembly, and testing of Filmo Projectors, 2800 inspections assure meeting B&H standards of precision. Filmo Master Projector, 16mm., \$169.60; 8mm., \$116.25.



### Why B&H Lamps Give a Bigger Money's Worth

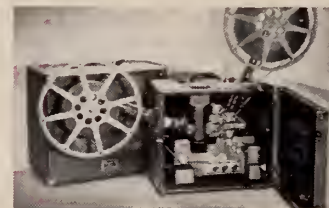


A projection lamp rating of 1000, 750, or 500 watts doesn't guarantee delivery of the indicated light to your screen. As much as 1/3 of the light can be lost if the lamp filament is not centered in the projector optical system. Filament location varies as much as 3/16-inch from the ideal! That's a tremendous variation, for the filament area is only 1/2-inch square.

B&H lamps are no better than others *when we get them*. But B&H inspection rejects all except the best. In the machine

shown here, each accepted lamp is placed with its filament in the ideal location, and clamped there. Then the machine brazes the B&H pre-focusing ring to the lamp base. Thus each lamp is a custom job, "tailored" for your Filmo!

A lamp so prepared can't be put into a Filmo Projector in any but the *one* position where *all* its useful light will be available for the screen. That's why Filmo Projectors and B&H lamps give you the light you pay for!



### Filmosound "Utility"

For showing *sound* films at home. Presents 16mm. silent films, too—a real, all-purpose projector. Ask your dealer for a demonstration, and for a trade-in allowance on your silent projector.

Send Coupon for Complete Information

BELL & HOWELL COMPANY  
1825 Larchmont Ave., Chicago, Ill.

Please send complete details about: ( ) Moviquiz Films; ( ) 8mm. projectors; ( ) 16mm. silent projectors; ( ) Filmosounds.

Send catalogs of 16mm. films: ( ) educational; ( ) recreational; ( ) religious. I own ( ) sound ( ) silent

projector of.....make.

Name.....

Address.....

City.....State.....

PRECISION-  
MADE BY

# Bell & Howell



Price 25c  
YEARLY SUBSCRIPTION, \$2.00

# HOME MOVIES



Harold M. Lambert

March • 1942

LARGEST CIRCULATION OF ANY AMATEUR MOVIE MAGAZINE!

# VISIT TODAY'S BATTLEFRONTS!

*A thrill for every Projector owner in these timely films!*



## CHINA AT THE FRONT

If you want to see in thrilling action the kind of an army that's held Japan at bay for four years, the army that's destined to turn the tide of war in the Pacific, it's vividly portrayed in authentic battle scenes in "China at the Front" available in 16mm. only.

400 Ft. 16mm. ONLY - - \$12.00  
Specify No. 296-C When Ordering.



## OLD MANILA

Scenes of Manila before the invasion by Japan is pictured in this timely film. Includes scenes of all sections of this important mid-Pacific city which Gen. McArthur and his forces are fighting valiantly to recapture. A well photographed and highly informative motion picture.

400 Ft. 16mm. ONLY - - \$12.00  
Specify No. 499-C When Ordering.

## Free Demonstration

Your dealer will gladly screen these Hollywood Home Movies for you and obtain on special order any of the films listed in our catalog. For FREE catalogs of latest 8 mm. and 16 mm. Hollywood Home Movies releases, send us your dealer's name and address and indicate films in which you're interested.

## Never a Dull Moment . . .



### When You Screen Donald Duck Cartoons!

They're the spice of any home movie program—entertaining for young and old. The following are just a few of the new series of Donald Duck cartoons made available for release in 8 mm. and 16 mm:

Donald the Auto Mechanic.....	913-A
Donald Duck in The Ham Actor.....	914-A
Donald Duck's Outing.....	1551-A
Donald Duck in Ducking Out.....	1552-A
Donald Duck's Buzz Saw Battle.....	1554-A
Donald Duck's Trained Seals.....	1557-A
Donald Duck in Off Balance.....	1558-A

100-Foot — 16mm. — \$3.00  
50-Foot — 8mm. — 1.50

*"Build A Library of Animated Cartoons"*

**HOLLYWOOD FILM ENTERPRISES, INC.**  
6060 SUNSET BOULEVARD • HOLLYWOOD, CALIF.



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# home MOVIES

Reg. U. S. Pat. Off.

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• KEEP SHOOTING! — War need not slow your picture making activities. See page 99.

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MARCH

1942

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VOLUME IX



## REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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Photographic Editor

L. C. BUSCHER  
Art Director

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR

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# NEW SURVEY

by a Leading  
Photographic Magazine



Again Proves  
**OVERWHELMING  
POPULARITY OF**

**DA-LITE** SCREENS

Reg. U. S. Pat. Off.

What is probably the most extensive unbiased survey ever made of the buying habits of camera fans was recently completed by a prominent, large-circulation photographic magazine. Thousands of readers were asked which makes of screens they owned. The replies showed:

**THESE READERS OWN MORE DA-LITE  
SCREENS THAN ALL OTHER  
MAKES COMBINED**

You too, will want the superior performance that only a Da-Lite Screen can give—the brighter, sharper pictures of Da-Lite's specially processed Glass-Beaded surface—the easier operation of Da-Lite's simpler, more efficient mountings—and the longer service of Da-Lite's sturdier construction. Don't accept imitations! Ask your dealer for a genuine DA-LITE — America's most popular screen! Write for literature!

**DA-LITE SCREEN CO., Inc.**  
Dept. 3 HM, 2715 No. Crawford Ave., Chicago, Ill.

*Quality Screens for  
33 Years*

## Information PLEASE

**Exposure Meter** (John T. Barlow, Colorado Springs, Colo.)

*Q. Although my new cine camera seems to have a dependable exposure guide attached to it, I hear and read a great deal about electric exposure meters. What additional advantage is offered by these meters?*

A. As you progress with your movie making, naturally you will learn of many gadgets and accessories designed to make your hobby more interesting and successful. Perhaps the most important is the electric exposure meter and its value becomes important just as soon as you begin to shoot indoor movies or scenes or subjects where the general exposure terms of your camera guide do not apply.

Your camera exposure guide is satisfactory for general outdoor filming, but when you make shots of subjects in shaded spots, or under adverse light conditions, the electric exposure meter will give a more correct reading, enabling you to achieve more consistent exposure in all of your shots.

**Filter Facts** (H. H. Mammick, Albuquerque, N. Mex.)

*Q. I'm interested in using filters but there seems to be so many different colors and they're marked by seemingly meaningless symbols that I'm a little confused as to what filters to select and just what they will do for my movie photography.*

A. Before you start to use filters, better get a book on the subject and read up on filters and their uses or refer to the several articles on the subject which have appeared in earlier issues of HOME MOVIES. The filters you refer to, of course, are for use only with black and white panchromatic film—not Kodachrome—although there are filters to be used with Kodachrome, too, under specific conditions but not for the same reason as when used with panchromatic film.

Filters are used to obtain a correction in color values or to attain certain effects such as darkened skies, contrasty clouds, or to lend a warmth to the scene not obtainable without the use of a filter.

Filters designed for such use are yellow, orange, yellow-green, and red.

Several manufacturers are making complete kits available for movie cameras which include a combination lens shade and filter holder and two or three of the most commonly used filters. The

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

effects you desire will govern your selection and use of filters.

**Kodachrome Dupes** (A. G. Blakesly, Amarillo, Tex.)

*Q. I wish to make a duplicate print of a roll of Kodachrome, using my camera as a printer. How should the two films be threaded in the camera, which film should be nearest to the lens and which sides of the film should be in contact as they pass through the film gate?*

A. To make a duplicate print by using your camera for a printer the film to be duplicated should be nearest the lens so that the image, illuminated by the light coming through the lens, is registered on the raw film adjacent to it.

For sharpest prints, films should run through camera with emulsion sides in contact. This will result in duplicated print being reversed when projected—that is all objects in scenes will be reversed from left to right. Placing shiny side of raw Kodachrome stock next to emulsion side of print will give good results, the scenes in natural position, but a slightly diffused image.

**Reticulation** (George H. Warner, Scranton, Pa.)

*Q. I'm new at home processing—have reversed but three rolls of film so far. My last roll particularly shows a crackle effect which also showed up in the preceding two rolls, but not so intense. I have consistently followed the procedure and formulas in your book, "How to Reverse Movie Film." Can you throw any light on my trouble?*

A. From your description, it appears your trouble is reticulation. Reticulation is that wrinkling effect in the emulsion that results when processing solutions are kept too warm or temperature of the room in which processing takes place is above normal.

All solutions should be kept below 70° F. and this also applies to room temperature. There are many ways of con-

• Continued on Page 123



# EXTRA!

## BOTH IN ONE FILM!

CASTLE FILMS' SCOOP...FIRST 8mm.-16mm. MOVIES!



### "Burning of S.S. NORMANDIE!"

TRAGIC FATE of \$60,000,000 luxury liner! On-the-spot filming of the fire as it ran its shocking course. Sailors, firemen, nurses at rescue work! Battling of flames! Escapes! Rescue of injured! Be the first to own and show this amazing film!

All Castle 16mm. films are processed by VAP-O-RATE.  
ALL Castle 8mm. films are also treated.

ON SALE AT YOUR PHOTO DEALER OR SEND  
THIS HANDY ORDER FORM TO HIM **NOW!**

# CASTLE FILMS

RCA BLDG., NEW YORK • FIELD BLDG., CHICAGO • RUSS BLDG., SAN FRANCISCO

### "Bombing of PEARL HARBOR!"

BLAZING RECORD of a tragic page in U. S. history! Proud ships burning! U. S. Navy release of the beginning of America's entry into the war! History filmed on the spot for every projector owner to possess for now and posterity!



Please send Castle Films' "BOMBING OF PEARL HARBOR and BURNING OF S.S. NORMANDIE" (both in one film) in size and length indicated.

Name \_\_\_\_\_

Address \_\_\_\_\_

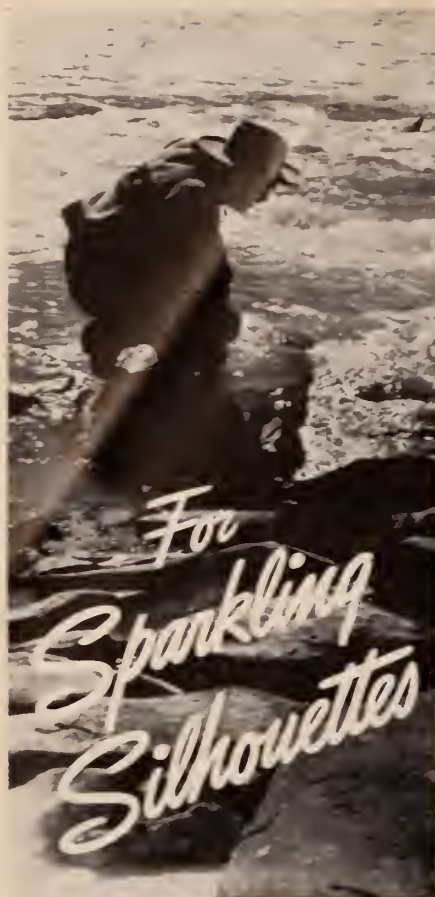
City \_\_\_\_\_

State \_\_\_\_\_

- 50 ft., 8mm. . . . \$1.75 ☐
- 180 ft., 8mm. . . . \$5.50 ☐
- 100 ft., 16mm. . . . \$2.75 ☐
- 360 ft., 16 mm. . . . \$8.75 ☐
- 350 ft., 16mm. . . . \$17.50 ☐
- Sound-On-Film . . . ☐

HM-3





## use the **G-E** Exposure Meter

IF you want silhouettes, you can make sure of exposure by using the G-E meter in this manner: With water made brilliant by back lighting, as shown in the above photograph—or with snow, sand, or sky—simply point your G-E meter at the scene, and read the exposure.

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*Photograph of Ivan Dmitri, taken on Dmitri Camera Tour. Courtesy Canadian National Railway*

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# With the REEL FELLOWS

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OF MOVIE AMATEURS

## Reel Ideal

Each day seems to add to the enthusiasm of Reel Fellows, an enthusiasm that is fast permeating the ranks of movie amateurs everywhere, bringing new members to the fold—imaginative members with many excellent ideas for expanding and improving the service of the Reel Fellows' organization.

Published here is the letter of one new member who evisions vast possibilities in new friendships, mutual service, and generally increased fun in movie making through association with the Reel Fellows group. Its an inspirational message for members and prospective members alike:

Reel Fellows Editor,  
Home Movies Magazine:

Enclosed please find "one lonesome buck" as my initiation fee to the "Reel Fellows" Club. As I have been devoting all my spare time in teaching myself the fundamentals of Cine-photography, I just haven't got around to becoming a member, so with receipt of the above application, I now feel that I am privileged to speak up.

Last August, my husband and I took a western trip and purchased a very good movie camera, and without benefit of meter, tripod or any other accessory except a haze filter, we set out to conquer the "wide open spaces." Before leaving, I sat up diligently until two or three o'clock in the morning and snatched every spare moment: I could get to teach myself the fundamentals necessary to making good movies. "Fellow Members, I got 'em!" I now boast 2500 feet of beautiful Kodachrome movies only since last August, and have every possible piece of equipment with the exception of a special lens that I have on order now, so maybe I am qualified to be accepted in your wonderful club.

The article written by Mr. Austin E. White, 542 Brompton Avenue, Chicago, Ill., prompted the writing of this letter to the Reel Fellows Club. Mr. White's idea is the most constructive bit of thinking for the benefit of his fellow members I have yet read. It's unselfish—it's mutual—and it's good sportsmanship. We are for his idea 100%. That get together idea of his and "hatching it out" is the answer to a cine-bug's prayer.

But what is stopping this idea from going farther? Could it be that an idea

of mine might be added to his to make this a "reel venture?"

Here goes . . .

Corresponding with fellow members from border to border, and coast to coast is just swell, but I'm selfish enough to want a little bit more than conversation out of it.

If someone hasn't already beat me to the thought, I'm all for an exchange library. For instance, Helen Smith living in San Francisco has six or eight feet of the San Francisco Bay Bridge. And supposing I am a bridge collector. I contact my erstwhile "Reel Fellow"—tell her of my need of the amount of footage I want of the bridge, whether in black or white, or Kodachrome and give her an idea of what sort of angles I'd like the picture taken from. Helen would send me the above footage "Free," and in return, maybe Helen would like six or eight feet of beautiful Maumee Valley, or the Zoo, or maybe fishing vessels on Sandusky Bay. I would forward her six or eight feet of the stipulated amount she wanted in the color specified. How could this be costly when you would be receiving footage for footage in return, and you wouldn't have to go to the other ends of the earth to get it? If Mr. White's plan is put into effect, you "Reel Fellows" can count us in on your idea, and we will do everything possible to work toward a "Reel Ideal" for all concerned.

I have already reserved a 400-ft. new reel and container for Kodachrome Film. If my idea is added as a trailer, this will be my first request—To Helen Smith. Dear Helen: I would like six feet of San Francisco Bay Bridge in Kodachrome in exchange for anything you have desired

• Continued on Page 124





*Home Movies*

MAGAZINE



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# • TITLE TROUBLES •

By GEORGE W. CUSHMAN

**I**F you have any questions concerning titles or title-making Mr. Cushman will be glad to help you. You may address him in care of this magazine or direct to his home address, 504 Stanton Avenue, Ames, Iowa. Be sure to include all information such as type of equipment used, light source, kind of film, developer, etc. Don't forget to include a self-addressed stamped envelope if you wish an early reply.

*Q. I have been trying to film a title in which the pages of a book open, thus revealing the name of the film. However, I get a light reflection along the right edge of every page and I can't seem to kill it. Have you any suggestions as to how this might be accomplished?*  
—N. L., Meridian, Miss.

A. The whole answer lies in correct placement of your lights, and perhaps in diffusing them a bit, also. If I read your diagram correctly, your lights are about as high as the camera lens and pointing down at the book. I suggest you lower the lights considerably. This should throw the reflection much lower on the page and perhaps eliminate the glare entirely. Diffusing the light with tracing cloth, sheeting, or even tissue paper should also help.

If these suggestions do not take care of the situation, then use four lights, each one pointing at the book from the four corners. This may give you a little difficulty with shadows as you turn the pages, but by trying the lights at various heights you should be able to eliminate the shadows entirely.

*Q. The enclosed samples of home developed title film are, you will agree, a disappointment. Ordinarily, I have good luck, but these look as though light got into the lens from somewhere thereby fogging the film. What is your analysis?*  
—F. G. Y., Dubuque, Iowa.

A. Whenever stray light enters a lens, it usually forms an image on the film, the same as any other lighted object. Your film however, is grey all over; not even, but spotty. It is grey even to the edges where the lens does not cover, thereby ruling out the light-entering-the-lens theory. If the grey fog were even, I would say it was caused by a safelight held too close to the film or by one that was not "safe" to begin with.

But the uneven greyness in your film suggests either old film or film that has been stored in a poor place. Old film

loses speed, contrast, and develops grey after processing, the grey being uneven much as in this instance. Films stored near heat or in humid places also deteriorate and the results are quite similar to that of old film. I have also seen film which has been stored in raw metal containers become fogged in much the same way, although seldom to such an extent. It's best to store film in painted metal cans, the film being wrapped in lintless, black paper, preferably the kind made for this purpose. Store raw film in a cool, dry place, but never store it any longer than necessary.

*Q. Recently I read where some amateur consistently used his three inch lens in making titles in preference to his one inch lens, thus gaining better results. He didn't say why, and it has puzzled me. Is this correct, and if so, why?*  
—A. N., Rome, New York.

A. A good one-inch lens will give as good results as any other in title making or any other photographic purpose. I use one regularly in title making with perfect results. It is my opinion that the writer of the article to whom you refer possessed a poor grade one-inch lens but had a much better three-inch lens. It is no wonder, then, that his longer focal length lens gave much better results than the less expensive one-inch lens. A wide angle lens will sometimes "bend" or "curve" the field, but a normal lens, if of reputable make, should give excellent results. It also might be that the party referred to was using a cheap grade auxiliary lens with his one-inch lens which gave him inferior results; but since the auxiliary lens was not needed with the telephoto, results were better with the latter.

*Q. In trying to make a map title recently, using an inexpensive brand of film, I found that the primary roads stand out very sharply whereas the other lines are quite dim. The primary roads, incidentally, were red while the other lines were blue. It doesn't look at all as it does to the eye, and I am wondering if I am overexposing the blue lines or what?*—C. L., Los Angeles, Cal.

A. Much of the inexpensive reversal film now on the market is not sensitive to the red end of the spectrum, the sensitivity ending with the ultra violet and the blue. Blue photographs extremely light on this type of film.

• Continued on Page 123

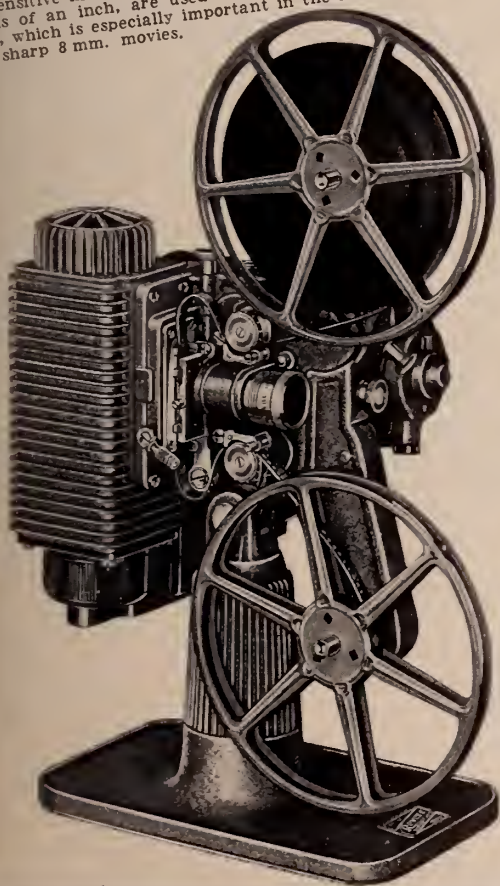


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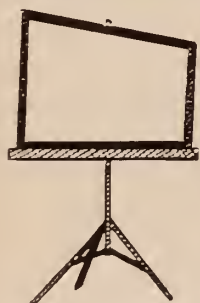
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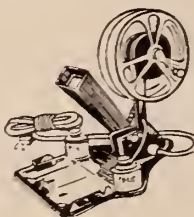
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# The Reader



## SPEAKS

### You Bet We Will!

Reader Schoenberg's letter arrived too late to enable us to grant his wish this month, but the title he requests will appear in the April issue.

Gentlemen: May I suggest that your staff artist design a "Remember Pearl Harbor" title background especially for those of us here in the Islands who, in spite of seven days work each week, censoring, etc., still find time for human interest filming which is still permitted. Yours for a victorious '42!—

—E. V. Schoenberg,  
Honolulu, Hawaii.

### Got Results

Reader McCracken got prompt response to his plea for plans of a wind-back for his camera. HOME MOVIES will endeavor to publish details of this gadget in a later issue:

Gentlemen: In the January issue you published my request for details of a home-made windback for the 8 mm. Filmo camera. Imagine my surprise when through the mail I received an answer in the form of a 50-foot reel of 8 mm. film, picturing and demonstrating the results of just such a gadget. Film was sent me by Gene Gorecki, St. Charles, Ill. Gorecki has promised to send plans and further details in writing. I'll send it to you soon as received, should you care to pass it on to your readers.

—J. O. McCracken,  
Glendale, Calif.

### Swapper

If you have some film to swap; need some scenes; here's an opportunity to swap or buy what you need:

Gentlemen: I have some nice 8 mm. black and white of Niagara Falls, N. Y.; also of the Thousand Islands taken from the air; Buffalo, N. Y.; and Detroit, Mich. Also have scenes of the Thousand Islands and bridge in 8 mm. color, and 150 ft. of 8 mm. of Airplane student training and operations. Would like to sell or swap.

—Russ Walling,  
Watertown, N. Y.

### About Those Recordings

In the January issue we published O. W. Amador's letter suggesting that someone—possibly an advanced amateur—provide recording service for amateurs who do not own recorders. The

following is one of several interesting letters received by the editors as a result:

Dear Sir: I have read with some interest the letter of Mr. O. W. Amador of El Paso, Texas, regarding the need for someone to make recordings at a moderate cost.

Mr. Amador has touched off a long train of thought which possibly has not entered the minds of many who might appreciate such service. It is a debatable question as to what a moderate cost would be.

All we amateurs have much in common and I am sure each of us is willing to make his contribution toward the sum total of knowledge of all, but the human element of selfishness is bound to creep in when the factor of doing an extensive job for a comparative stranger is brought forth.

Some of us in this area have done considerable experimental work at no small expense in the field of sound-on-disc for amateur film, and I can assure you that to undertake the making of records for others involves some grave responsibilities.

To make recordings for 200 feet of 8 mm. film brings the first question of whether to make four 12-inch records to play at 78 r.p.m. or a 16-inch and a 10-inch to play at 33-1/3 r.p.m. We have found a satisfactory way to record 20 minutes of sound at 33-1/3 r.p.m. without need for two turntables or to stop to change the record.

Having determined the speed of the play-back we then must project the film repeatedly to determine the proper timing for music transitions and word titles as well as carefully indicating where the break-over from one record to the next shall come.

There is need for understanding that any appreciable difference in the speed of the projector or the turntable when it is played back can produce a result quite unsatisfactory to the producer of the film.

The amount of money tied up in really fine equipment for doing this work is considerable, as we have learned. We are all of us here engaged in business so must do this work at night; obviously we would be quite unwilling to devote much of our personal time and take the wear and tear on our equipment without some reasonable compensation.

• Continued on Page 122





## Gaining altitude

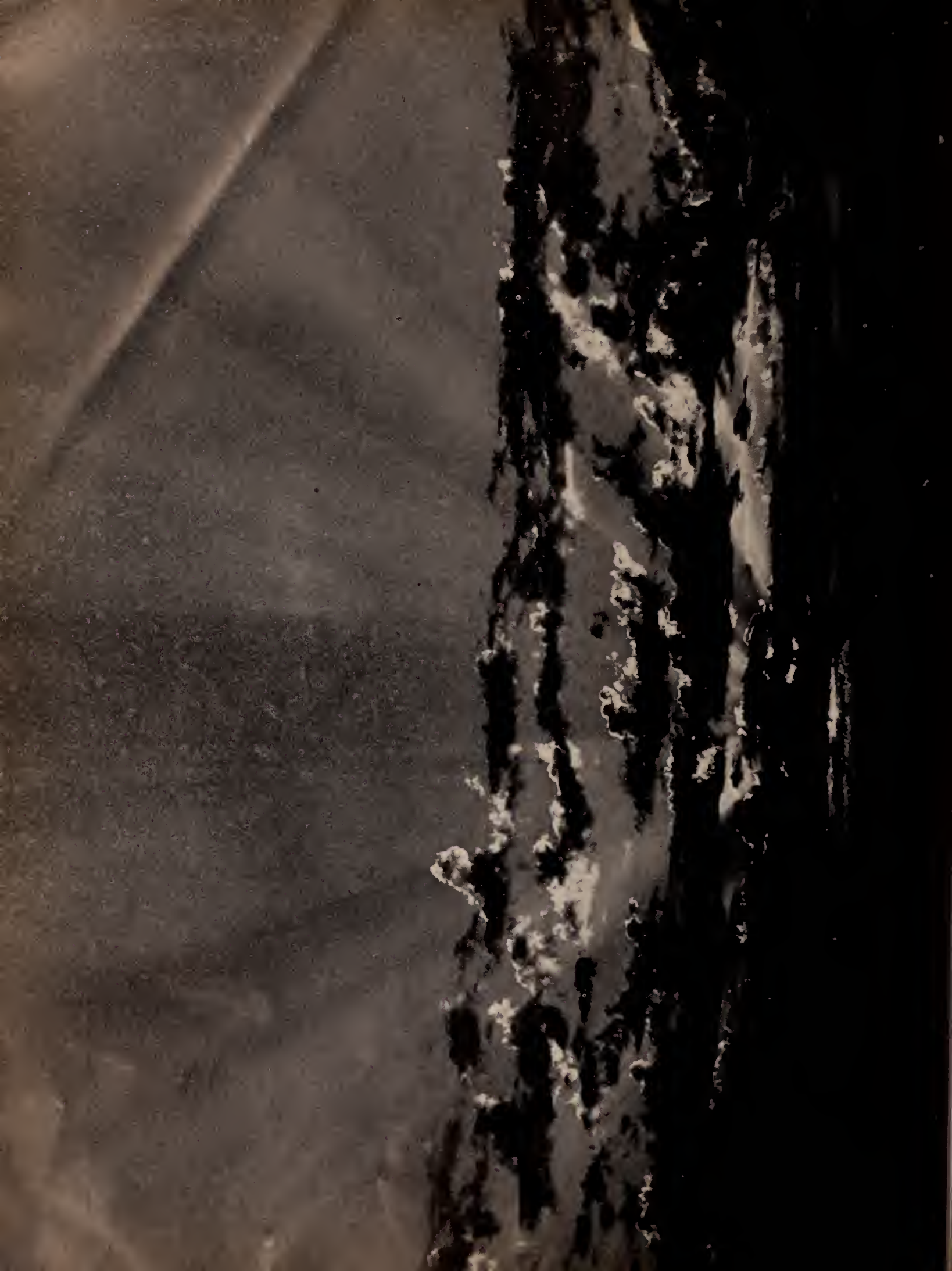
**T**O get movies that hit new highs in snap and sparkle; that breathe life into people, backgrounds, clouds, sky, start using Hypan Reversible now. This Agfa Ansco product comes in 8 or 16mm.—and it's ideal for outdoor work. Hypan Reversible is fast, fine-grained and fully panchromatic. Its brilliant gradation as-

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# HOME MOVIES

Published in Hollywood

MARCH 1942

**T**HE last thing Uncle Sam wants amateurs to do is put their cameras away for the duration! This reminder comes at a time when movie makers, awed by the effects of priorities on the manufacturing industry and the rationing of tires and automobiles, look apprehensively toward the future, anticipating enforced restrictions on their freedom and therefore on the opportunities to film amateur movies.

Only two things could materially affect the making of amateur movies: a cessation in the manufacturing of film and a general governmental ban on taking pictures. The possibility that manufacture of raw film will be restricted, through diversion or lack of raw materials, is too remote to warrant further consideration. Raw film production is continuing, and at accelerated speed, to fill the needs of army and navy photographic staffs, not to mention that of Hollywood's studios who have been given the green light on production speed-up on the basis that motion pictures aid in maintaining public morale. And with civilian moral a prime factor in the nation's defense, it is obvious that recreations and hobbies will continue to be encouraged, unhampered by undue restrictions.

As to a general government ban on taking pictures, this also may be dismissed. A great deal of fear has been spread among movie amateurs that G men are lurking everywhere ready to pounce upon innocent cinecameraists found out in the open making movies. Naturally there are restriction against making pictures in and about harbor areas, airports, army and naval bases, and factories engaged in defense production, but this fact is so well known by everyone now, that the average picture maker

**EVENING PROLOGUE**—is title of excellent sunset picture on opposite page, a camera classic by J. Wm. DuVall, Kansas City, Mo., selected by the editors for this month's title background.



## KEEP RIGHT ON SHOOTING!

BY CURTIS RANDALL

avoids such areas in his filming expeditions.

There are still the wide open spaces of land and sea on which the amateur may train his camera without any restrictions whatever—city parks, mountain and seashore resorts, national parks, etc. Then there is one's own backyard and garden where many of the amateur's films were originally made and which still offer unexplored filming opportunities. We have only to recall the many notable amateur films that have been made with flowers or garden insects as the subject of interest. Then there is the limitless opportunities afforded in wild life filming as borne out by Richard Cassell whose article on filming birds appears elsewhere in this issue.

While tire rationing may tend to restrict extensive travel of tourists and vacationists this summer, it will have its good side, too, causing

• Movie making is a diversified hobby offering a wealth of pleasure in the filming of small objects, trick filming, time-lapse photography, etc., should war time restrictions threaten our accustomed picture making routines.

• Continued on Page 124

How's about  
a **Big Laugh?**  
a Smart Gay and  
Very Happy Laugh  
that *the* whole town  
will talk about—

1

How's about  
a **Big Laugh?**  
a Smart Gay and  
Very Happy Laugh  
that *the* whole town  
will talk about—

2

• Showing result of wrong and right placement of title lights.

# How to make your titles **BLACK**

By GEORGE W. CUSHMAN

**O**F all the factors that go together to make successful titles, perhaps the least understood is that of lighting. The result has been under- or over-exposure and more frequently, unevenness in density of the background. Many an amateur has lettered his titles with white ink on carefully chosen black paper, exposed them on reversal film, and then upon examining the completed titles, was painfully disappointed in the results—washed-out grey backgrounds instead of the deep velvety black expected.

Fig. 1 shows the type of title resulting from improper placement of lights. Use of wrong paper for title cards also contributed to the result—vertical streaks of highlight at either side, plus overall lack of density in background. Fig. 2 shows result where the right title card stock

was used and lights placed at right angle in order not to reflect light back into camera lens.

Obviously two factors, instead of one, affect results of good lighting of titles—the lights and the title card stock. Let us first discuss the lights, or more important, their arrangement before the title card. The diagram in Fig. 3 shows two photofloods in reflectors properly placed for maximum even illumination of title card with a minimum of reflection. Lights should be placed back far enough from the title so there is an even spread of light over the title and no “hot” spots which tend toward the result shown in Fig. 1. Such hot spots are almost impossible to detect with the eye unless a reflective type of paper is placed temporarily in the titler as a means for checking for this condition when positioning the lights preparatory to shooting.

A rule often employed is to place lights twice the distance from title as the title width. Thus if title is 12 inches wide, lights would be placed 24 inches away. If the resulting titles appear lighter on the sides than in the center, moving lights further away and increasing exposure proportionately should remedy the trouble.

Brightness at the sides may not always be caused by reflection. In Fig. 1 the lights may have been far enough away from the title but too near the center line (see X-Y, Fig. 3), causing title card to reflect the light back into the lens. By moving lights further away from the center line, the angle of reflection increases (denoted by dotted lines, Fig. 3) ultimately missing the lens altogether.

In short, the lights should be placed as far

• Continued on Page 121

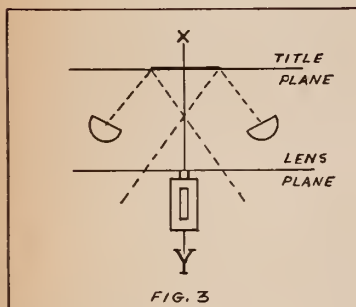


FIG. 3

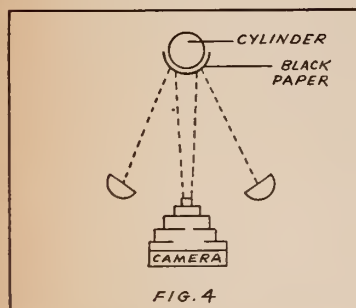


FIG. 4

• Fig. 3 shows proper placement of lights to avoid reflections causing highlights in title. Fig. 4 illustrates camera set used in making tests pictured in Fig. 5, showing reflective qualities of various “black” paper stocks commonly used for cine titles.

Fig. 5

**A**

**B**

**C**

**D**





THE honor of "The Movie of the Month" accorded my film, "Hummingbirds," in October 1939, gave impetus to my hobby-within-a-hobby, that of filming birds. Since that time I have become a confirmed cine-ornithologist specializing in the filming of 16 mm. Kodachrome movies of bird life native to Southern California.

I'm sure that many movie amateurs, at loss for incentive to keep their cameras busy, have overlooked this field of cinematography that is so rich in rewards and abundant with that vi-



## FILMING BIRDS — *a hobby*

talizing something filming afield brings to a man's soul and his health.

Birds of any species are always interesting screen fare because we seldom have opportunity to study them at close range. But the cine camera easily bridges the gap between casual observation and the thoroughly enjoyable study of birds on the movie screen. Successful filming of bird life will not come easy, if at all, to the movie amateur with an ordinary cine camera. This is one of several subjects which calls for use of good telephoto lenses—not one, but several. It means an additional expenditure for equipment probably exceeding original cost of the camera. But it will be well worth it once the cameraist appreciates the new frontiers thus opened to his camera and his movie making hobby.

Most people have hobbies and nearly all hobbies require expenditure of money. If we will but consider the expenses incurred in the activities of avid bowling enthusiasts, the skeet shooter, the yachtsman and golfer, we must concede that making movies—even exclusively with

*within a hobby!*

B Y R I C H A R D C A S S E L L

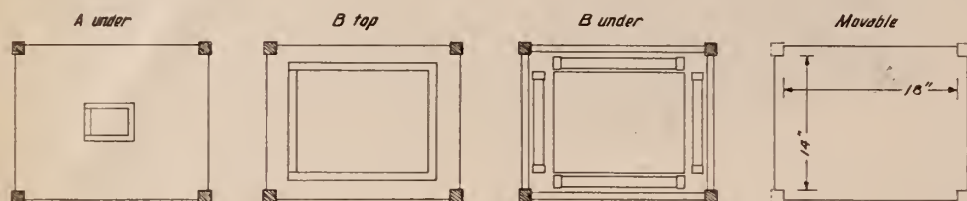
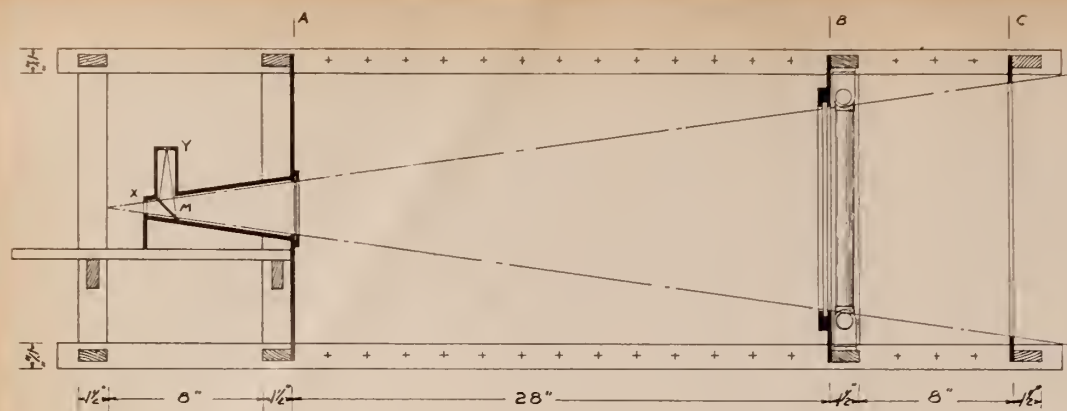
Kodachrome—is cheap by comparison. It is consoling, therefore, to those of us who invest in good camera equipment, to know that in the long run we really are farther ahead, get more for our money. And keep this point in mind should the lady of the house voice an objection when you propose an investment in telephoto lenses!

To the ornithologist, any motion picture of birds might be quite acceptable and received with enthusiasm. But home audiences are not always so easily pleased. Very often most of the people who view our films are semi-experts in photography but casual observers of birds. Their

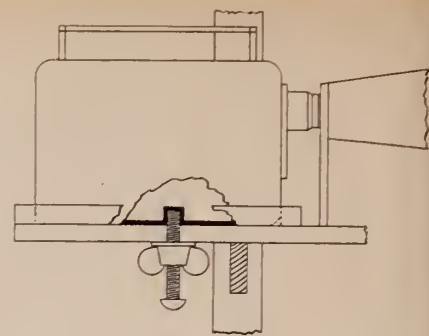
• Pictured are scenes from nature-study films produced by Richard Cassell who confesses a dual hobby of cine-ornithologist. In his article are many tips on this fascinating field of movie making.

• Continued on Page 114





①



Camera Mounting

②



Detachable Sight

• Plan for easy-to-build stage for miniature and trick shots. Adaptable also for title making.

# How to build a stage for TRICK FILMING

B y G . A . G A U L D

IF my remarks last month have whetted the reader's appetite for tackling trick work with his ordinary cine camera, then he will not begrudge the labor involved in constructing the special piece of apparatus which will make these trick shots not only possible, but simple to carry out. For want of a better term, I shall call it "The Frame," for it is a framework which supports the camera and the gadgets which go with it for making the many types of trick shots I hope to describe in later articles. The reader will soon see that it is a most useful "Maid of All Work." It takes the place of the visual gate focussing to be found only on the most expen-

sive cameras; it simplifies the making of masks, and functions as an effects box for using them; it provides a table-top on which to build foreground models and miniature sets; and when one tires of all this, it will always give good service as a titler.

Details of construction should be fairly obvious from the sketches and photographs. The dimensions given are for 16 mm. film and a one-inch focus lens in the camera, but as different makes vary slightly, exact sizes should be worked out for the reader's own particular camera. All that is necessary is for the reader to check up on the field of view, using one of the many methods which have been described in these pages. The openings in the three stages of the "Frame" should be made slightly larger than the field of view at each point. Good, sound, straight grained wood should be used in the framing, and it is worth while making mortise and tenon joints, although there are a couple of dozen or so of them. The frame must be quite rigid and free from distortion.

The camera is mounted at one end by inserting a 1/4", 20 thread bolt through a hole in the baseboard and into the tripod bushing. It is screwed home and the wing nut tightened up against the baseboard as shown in Fig. 2. Strips

• Continued on Page 112

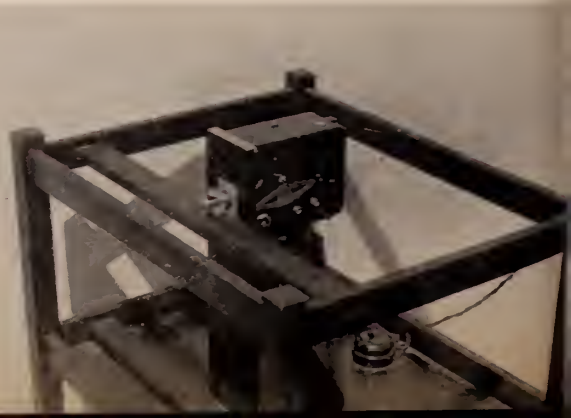
Fig. 3



Fig. 4



Fig. 5





• Marine shots on this page illustrate results obtainable with three types of film: Super-pan and a filter made possible fine details in ship, water, sky and clouds in Fig. 1. Regular Pan was used in making Fig. 2. Note slight cloud detail in sky plus that of distant structure in background. Orthochromatic film was used for Fig. 3, netting a grey-white sky in spite of clouds existing at time picture was made.



Fig. 1

Eisenmeier

HAVING become familiar with our camera and its lens through the discussions which comprised lessons 1 and 2 (see January and February issues), we are now ready to take up the subject of film. The types of film for amateur use are negative, reversal, and positive. Both negative and black and white reversal film is available in a number of types, i. e., a variety of emulsions — orthochromatic, panchromatic, and super- (supersensitive) panchromatic.

In each instance the base of the film is the same—a ribbon of clear acetate film perforated to fit the sprocket holes of an 8 mm. or 16 mm. camera. It is the emulsion applied to this film by the manufacturer that determines the quality of photographic image it will produce and therefore the type of photography for which it

## What the beginner should know

## about FILM

By STANLEY E. ANDREWS

is best suited. It is said of these emulsions that some are *faster* than the others, that is, one emulsion will record an image with much less exposure than another. Also, some emulsions have an inherent quality which enables them to record a wider range of color graduations. These emulsions are termed panchromatic.

Negative film, the first in the group mentioned above, is rarely used by the beginning amateur and not frequently by the advanced cinefilmer. The use of negative film involves added expense in that before a screenable picture is to be had, another film, positive, is necessary in order to obtain a print that may be projected. Negative film records pictures just

as does a roll of negative film in a still camera. It is developed in a similar manner and then prints are made of it. It is commonly used in commercial substandard film production where several copies of the production are desired.

The advantages of this negative-positive sys-

• Continued on Page 116

Fig. 3



Treacy Fig. 2



Eisenmeier





# MOVIE *of* the MONTH

B y J . H . S C H O E N

**D** ID you ever send away for packages of needles, bluing, lotions or salves, then spend endless days in an effort to peddle them from house to house to neighbors in order to "win" an air rifle, a doll, or perhaps a camera? If you number such an experience among your childhood adventures, then you certainly would appreciate the plot of "Snap Happy," the Movie of the Month.

"Snap Happy" is a 700-foot 16mm. Kodachrome movie, the third pretentious production in little over a year by that prolific amateur movie maker, Ted Geurts of Salt Lake City. It

is a genuine home movie. It not only has a swell plot, but it was conceived and filmed to include all members of the Geurts family, many neighbors and their kiddies, and shots of nearby picturesque spots that amateurs of much lesser ability might film and screen as straight scenics. Geurts wrote a story that would enable him to present all of the ordinary subjects of amateur filming in an original and unique manner, then gathered his family together for shooting sessions indoors and out that must have been more fun than a picnic—even those picnics they indulged when out on location, filming the sequences of scenic shots that are an unforgettable highlight of the picture.

The plot concerns a husband who, much to his wife's annoyance, is daffy over photography. Through a sly trick engineered by his wife, pictures made by their little daughter with a camera obtained as a premium for selling lotion from house to house, are made to appear better than those from her husband's expensive camera. This results in the husband disposing of all his fine equipment and then selling lotion to get a camera just like daughter's.

The picture begins with the little daughter starting out with several jars of "Lucky Lily" lotion and disposing of them to neighbors. Re-

• Above is a picturized review of "Snap Happy," the Movie of the Month. All enlargements are from original frames of 16mm. Kodachrome.

• Continued on Page 119



# THROUGH THE RUSTLING WOODS LETS WANDER,

• Title from "Good Shots"



• Scene from "Western Trip, 1940"

## New filming ideas for everyone in

## monthly REVIEWS

B Y T H E E D I T O R S

THE "double value" of HOME MOVIES' film reviewing service is a recognized source of new ideas and filming pitfalls to be avoided by the amateur. In the personal review sent to the filmer and the published critique in the magazine, readers of HOME MOVIES gain the benefit of group experience as the editors sit in consultation on the picture sent in for review.

In addition to the detailed criticism sent by mail, the film is returned with a one-, two-, or three-star animated leader, awarded on the basis of the editors' evaluation of the production. Send in your film for review and gain the benefit of this free service, besides helping others who may read of your good ideas or avoidable mistakes.

Following are reviews of three of the many home movies reviewed during February:

"Bettas"  
200 Ft. 16 mm. Koda.

★★★  
By J. L.

A picture of breeding procedure with tropical fish, this subject was made to order for color movies. The male fish was a spectacular creature of blue and his mate was pink.

**Continuity:** Filmer set about to produce a technically correct document acceptable as well to the general public. He succeeded admirably. Picture opens with close-ups of preparation of the fish tank: cleaning gravel, adding plant life to clean water of correct temperature, etc. A sequence then explains that the fish, a tropical breed native to Siam, require water of slight acidity; chemicals for testing are shown. Succeeding sequences are close-ups of the piscatorial mates. At first the two are separated in the same tank by a piece of glass until they become accustomed to each other. Later, the male prepares a "bubble bed," gelatinous globules that cling together in a blanket on top of the water. Soon the male encircles the languorous, almost inert body of the female in the Betta mating act. As the female emits eggs, the male swings

into action and herds the eggs up into the bubble bed. This goes on until the female has produced 200-500 eggs. In 40 hours the tiny fish are hatched and carry around a yolk sac until big enough to go it alone. The final shot shows a tankful of hungry, active pink and blue Bettas of the adolescent age.

**Photography:** Splendidly done to bring into sharp close-up the actions of the fish. Filmer used a 10" x 12" glass aquarium with two No. 2 photofloods placed at angles of 35 degrees and 12 inches away from tank. A 2½" Kodak lens, racked out beyond focusing scale, was utilized in a telephoto manner. Added interest would have been given by filming the mating act in slow motion, to permit full observation of the eggs and the male herding them up to the bubble bed. Three months were required to complete

• Continued on Page 120

• Two frame enlargements from the 16 mm. Kodachrome film, "Bettas" picturing tropical fish breeding.







## Film Collector

If you have a splicer of the average type, the film cuttings accumulate in a pile beneath the splicer and frequently are scattered on the floor when splicer is put away. To avoid this, mount splicer on a small panel of plywood. Bend a piece of light metal to form a shallow pan, as shown in photo. Cut an opening at one side of the plywood splicer base to take the pan.

Pan collects the film clippings and may be removed easily for emptying. Where splicer is mounted on editing board, the plywood base may still be installed to provide this film collecting feature.

—John J. Lloyd,  
Long Beach, Calif.

## Developing Tank

Here's an idea for a film developing tank that won't be affected by priorities! I found that discarded fluorescent lighting tubes 4 feet in length make excellent developing tanks for home movie titles. Such tubes are to be had from electrical houses who supply and service fluorescent lighting. The tubes have an inside diameter of approximately  $1\frac{3}{4}$ "

**I**F YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publications unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

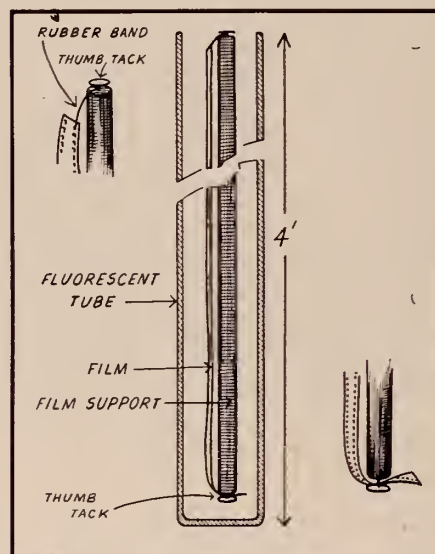
**Important:** When submitting ideas, be sure to mention whether equipment you use is 8 mm. or 16 mm., enabling us to promptly forward awards adaptable to your use.

# THE EXPERIMENTAL

which is adequate for a strip of 16 mm. film plus the film support described here, and will hold  $1\frac{1}{3}$  quarts of solution.

One end of the tube is cut off by scratching a deep line into the surface with a sharp three-cornered file, then tapping the end gently with the file or other object. Any unevenness of edge may be smoothed off on a grindstone.

As a support for the film, a piece of  $\frac{3}{8}$ " wood dowling 48" long is used. Film is attached at the bottom end with a thumb tack and at the top by threading a rubber band through a sprocket hole and hooking rubber band to a thumb tack thrust into top of the dowl. This assembly is inserted into the tube



filled with solution. The dowl, protruding a few inches from top of tube provides means for agitating film during the developing process. This arrangement will take care of a  $3\frac{1}{2}$ -foot length of either 8 mm. or 16 mm. film or a 7-foot length if the film is doubled and returned on opposite side of dowl.

More than one tube, of course, must be provided for the complete development or reversal process: one for developer, one for hypo or fixing bath, and one for wash or rinse.

—L. E. Rinker,  
Portland, Ore.

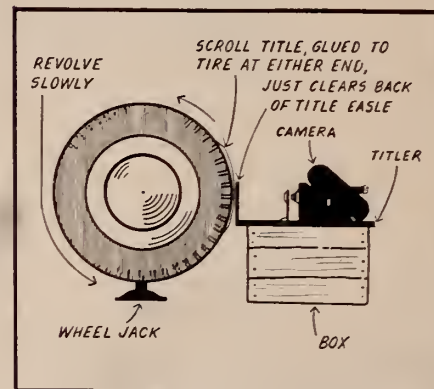
## Scroll Titler

Scroll or continuous titles can be made with any typewriter titler, and without an elaborate scroll device, by employing one of the front wheels of an automobile for moving the title back of the title card holder as illustrated.

Front wheel of car is jacked up and turned out free of fender. Scroll title is glued at either end to tire and with ex-

treme care to insure against wrinkling. The stouter the paper stock used for this the better.

Titler is then placed on a wooden box



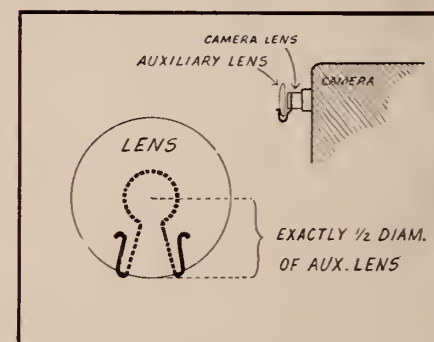
or other support and arranged so scroll title moves freely just as close to title card holder as possible. After starting the camera and holding it on first part of title as long as required, wheel is turned slowly and evenly to move title from bottom to top until last line of title text is within the title frame.

—Owen Wilson,  
Clinton, Mich.

## Auxiliary Lens Holder

A simple auxiliary lens holder for titling and ultra-closeup photography may be made in a jiffy with a small piece of wire. Wire is bent to fit snugly over camera lens barrel then turned at either end, as shown in sketch, to form clips which hold the auxiliary lens.

Care must be taken in forming clips to make sure they are of proper size to hold auxiliary exactly centered in front of camera lens. Any deviation from center beyond an eighth of an inch will throw the picture or title off center;



may cause distortion in the image photographed.

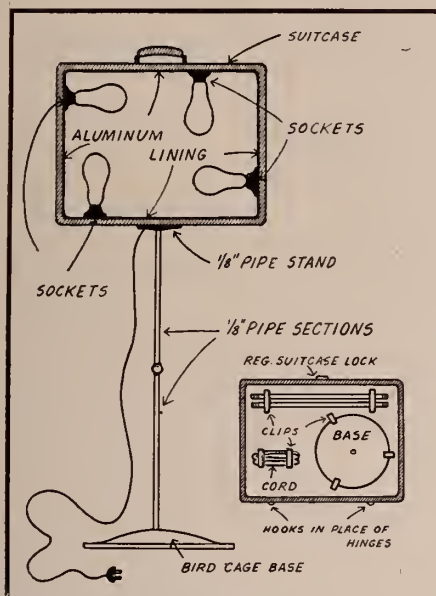
This holder may be snapped over camera lens as needed and is particularly useful when camera is to be used for closeup work in the field.

—E. B. Halverson,  
Jamestown, N. Y.



# CINE WORKSHOP

## gadgets, tricks & shortcuts contributed by Cinebugs



### Suitcase Light Unit

A handy indoor lighting unit, adaptable where lights must frequently be carried from one location to another, can be made from an ordinary suitcase, plus a few odds and ends usually to be had in one's garage junk pile.

The completed unit is illustrated and consists of the suitcase lined with aluminum foil or tin, with four light sockets affixed to inside frame, as shown. These are wired together and the wiring stapled to the frame, emerging from the case at the bottom and finished with connecting plug.

A small pipe flange is attached to bottom side of case to take a length of 1/8" pipe—really two sections joined together with a pipe union. For a base I used the base of an old birdcage stand and threaded it to take the 1/8" pipe. The entire unit—stand and all—can be taken apart and packed in the suit case for easy carrying as shown.

Pins in hinges of suitcase lid have been replaced with removable pins so that lid may be completely detached when this suitcase reflector is assembled for use.

—P. F. McDonald,  
Chicago, Ill.

### For Pre-focusing

A method for unobtrusively pre-focusing the projector lens so the first part of one's pictures will be sharply focused, involves making a special leader with a titler.

In the upper right hand corner of a plain white title card I made a black dot about 1/4" in diameter. I exposed this card in my titler using positive film. The developed film gave me a leader

with a white dot in upper right hand corner in each frame. Spliced ahead of the opening title on my films, this pre-focusing leader enables me to start projector and set my focus by it. I found this much less disconcerting than when elaborately patterned focusing strips are used.

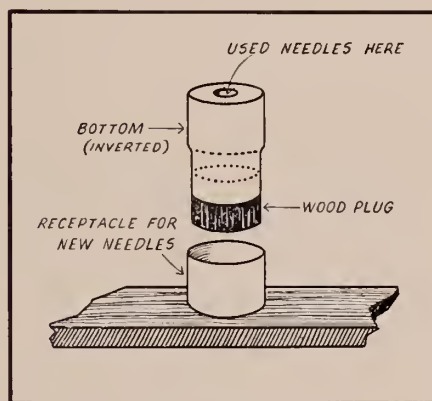
—Mark V. Ruda,  
Rochester, N. Y.

### Needle Holder

During the construction of a set of turntables, a convenient dual receptacle for new and used phonograph needles was made from one of the small aluminum cans provided by Agfa for 35 mm. film strips, as pictured here.

A hole was drilled in bottom of the can large enough to allow used needles to pass through. A wooden plug was fitted into the opening which also fitted loosely into opening of top section, thus providing a divider separating the can into two sections—one holding used and the other unused needles.

The revamped can is inserted in in-



verted position into a hole drilled in turntable panel, with the used needle section at top. To get at new needle supply, top section is merely lifted and replaced again.

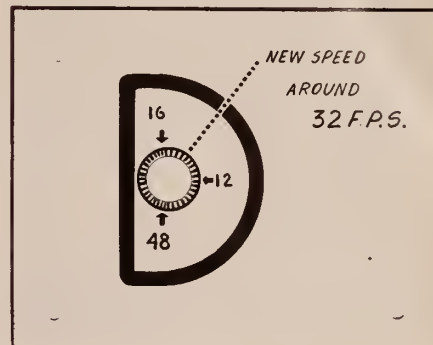
—A. T. Phillips,  
Massillon, Ohio

### Reel Retainer

I have owned several low-priced 8 mm. projectors and have found that the spring clips on reel spindles invariably weaken and fail to hold reels securely. After resorting to various remedial measures, I found a small rubber grommet, slipped over the spindle after mounting the reel, held the reel in place and was readily removable.

Such rubber grommets are available from electrical or radio supply stores in a number of sizes.

—D. J. Henninger,  
Tiffin, Ohio.



### Added Speed

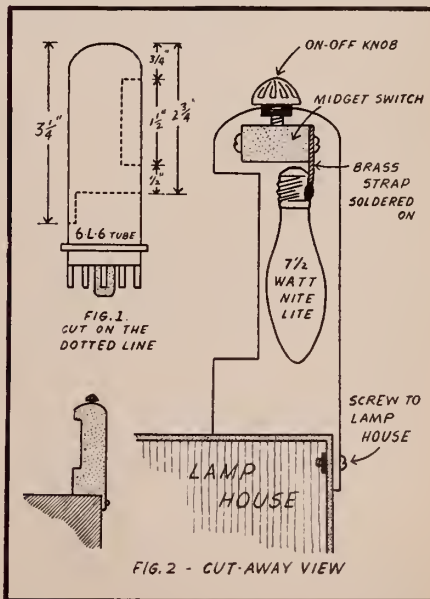
The Keystone 8 mm. camera provides for speeds of 12, 16, and 48 frames per second. I have found that by placing the indicator midway between 16 and 12, I obtain an additional speed—about 32 frames per second.

—Ray A. Klinge,  
Van Nuys, Calif.

### Pilot Light

An old discarded 6-L-6 metal radio tube can be utilized in making a compact pilot light for one's movie projector, as pictured here. Tube is cut with a hack saw, according to Fig. 1 and finished with a file. Hole is drilled at top

• Continued on Page 123



# It's NEW to me . . . !

By CINEBUG SHOPPER



## New Kodascope

Boasting 10 outstanding features is Eastman's new model Sixteen-10 16mm. projector now being demonstrated by dealers and Eastman Kodak Stores from coast to coast. With retail price set in the neighborhood of \$80.00, this attractive streamlined projector features a choice of five lenses; a novel pull-down claw arrangement that permits screening sound as well as silent films; new type lamphouse providing adequate ventilation regardless whether 400-watt or 1000-watt lamps are used; choice of four projection lamps: 400, 500, 750, and 1000 watts; reflecting mirror of coated metal; special improved lubrication system that provides but three points for oiling yet assures adequate oil to all vital moving parts. All major bearings are self-lubricating.

An improved safety shutter, automatic in operation moves into the light beam between film and lamp should projector speed slow down to point where blistering of film might otherwise result. Other improvements include improved film gate, framing and rewind control assembly, convenient motor speed control, lateral adjustment of projection lamp socket for alignment of filament, and centrally located tilting knob.

## Lighting Data

Cinefilmmakers interested in indoor lighting equipment will find valuable information in a new booklet now being distributed by the manufacturers of Victor photographic lighting equipment. Not only are all units of flood and spot light-

ing equipment illustrated and described but the uses of many are explained in charts and illustrations. A chart of exposure figures is also given, completing this helpful handbook for the amateur on indoor lighting.

For free copy write to Jas. H. Smith & Sons Corp., Lake and Colfax Sts., Griffith, Ind.

## Combination Printer

Movie amateurs seeking an efficient printer for cine films, will be interested in the combination 8mm.-16mm. printer now being manufactured by Mac Van Mfg. Co., San Diego, Calif.

Following are some of the features not ordinarily found in other printers, according to the manufacturer:

A film viewer which permits viewing and adjusting intensity of printing light without necessity of tests; quick change-over from 8mm. to 16mm.; adjustable take-up tension with dual take-ups—one for each size film; uses regular house current for printing lamp, and provides special means to eliminate current cycle fluctuation; adjustable scanning slit; and filter slot for use in duplicating Kodachrome.

For further information, write the manufacturer at 3829 El Cajon Blvd., San Diego, Calif.

## Low Cost Titler

Designed especially for Cine Kodak, Keystone, Filmo, Revere and Univex 8mm. cameras, is the Fotos Titler for use with typewritten or small printed or handlettered title cards. Constructed of metal, it is nevertheless light in weight and simple to use. Fotos Titlers sell for \$2.39 and are available from the Fotoshop, Inc., 18 East 42nd St., N. Y. City.

## Foto Tints

In order to make it possible for any darkroom fan to test for himself and personally become acquainted with FotoTints for tinting movie scenes, black-and-white titles for splicing into color reels, and 35mm. slides, Mansfield is now offering, for a limited time only, a special introductory trial-size of FotoTint.

Trial-size FotoTints come in gelatin capsules containing sufficient FotoTint to color 100 feet of movie film. All the user needs to do is to empty the contents of a capsule into water, immerse

film in tinting solution for a couple of minutes, rinse and dry the film.

Six trial-size capsules, one each of Sapphire Blue, Amber Brown, Emerald Green, Royal Purple, Fire Red and Sunlit Yellow, all for 25c, are obtainable by writing to the Mansfield Photo Research Laboratories, 701 S. La Salle St., Chicago, Ill.

## Movie Labels

For the movie amateur who dotes on neatness, there's a decalomania transfer now on the market for uniform labeling of reels and humidors. Space for writing in title, name of owner, and other data is provided. The transfers, tradenamed "Bico Perma Movie Labels," are readily applied to surface of reel or humidor by immersing in water then placing in desired position. When backing is removed, a neat and permanent label results. Labels are numbered in pairs—one for reel and one for humidor.

Booklets of 12 labels sells for 20c and are available from L. R. Biber Co., Times Bldg., Times Square, N. Y. City.

## Film Chests

Something new in storage cabinets for 8mm. and 16mm. reels are the handsome wood Film Chests recently introduced by The Nega-File Co., Easton, Penna. Made of attractive quarter-sawn sycamore and presented in natural glossy finish, each cabinet is complete with brass plated hardware consisting of handle, lock and key, and lid stay. Solid wood partitions divide reels and cans and felt pads hold them snugly to prevent rattling.

Film Chests are available in two sizes for 8mm. films—one for 200' reels priced at \$2.95 and one for 300' reels priced at \$3.25. Chest for 400' 16mm. reels lists for \$3.75. All chests are 8 reel capacity.



## Ries Tripod Head

Said to be the finest accessory of its kind is the new Ries Photoplane Swing Head for tripods which may be used with either 8, 16, or 35mm. cameras. It is designed to swing, tilt, and lock in any position, and special construction plus the finest of materials insure velvet-smooth panning and tilting action. An



important feature is the dual-spirit levels mounted on each side of base, providing for instant check on tripod position.

Priced at approximately \$13.50, Photoplane Swing Heads may be had from principle dealers or from the manufacturer, Ries Camera Co., 1314 Beachwood Dr., Hollywood, Calif.

## 17mm. Wide Angle Lens

To facilitate the fitting of the Wollensak Cine Velostigmat Wide Angle lens to 16mm. turret cameras, the manufacturer has decided to increase the focal length by 2mm. or, from 15mm. to 17mm. The narrow mechanical limitations of most turret cameras made the adaptation of the 15mm. focus  $f/2.7$  Cine Velostigmat not only costly, but seriously retarded production. However, the popular speed of  $f/2.7$  will still be maintained in the new longer focus lens.

The slight increase in focus of the new 17mm.  $f/2.7$  Cine Velostigmat has reduced the angle but very little. On 16mm. cameras it affords an angle of view of  $31^{\circ} 24'$  or about 53% more coverage than a one-inch focus lens that is usually standard equipment. With the new 17mm. focus  $f/2.7$  Velostigmat in either the fixed focus or micrometer mountings, the turret of the camera can now be turned freely without fear of injury to either the lens or mechanical parts of the camera.

The prices still remain to retail at \$29.25 for the fixed focus mounting, \$45.00 for the micrometer mounting—tax included.

Further data concerning Wollensak lenses may be had by writing Wollensak, Rochester, N. Y.

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review or analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.



## The "Badge" of the Specialist

BACK a few years, the "badge" of the press photographer was his faithful Graflex. Today, the Graflex serves a far wider usefulness. But it is still chosen because its user wants to do some special kind of work, work which may be pictorial or documentary or . . . human interest. The special uses of Graflex are endless.

The appeal of Graflex to the specialist lies in its unique combination of features: right-side-up ground-glass focusing . . . focal plane shutter speeds up to 1/1000 second . . . immediate, visible means of checking focus, depth of field, and composition . . . excellent standard lenses (Kodak Anastigmats,  $f/4.5$ ) interchangeable with accessory telephotos.

Inspect a Graflex at your Kodak dealer's, with your specialty in mind.

*Graflex and Graphic cameras are made by the Folmer Graflex Corp.*

**EASTMAN KODAK COMPANY, ROCHESTER, N. Y.**



## FOR THE NEW COLOR



## ...YOU'RE LUCKY YOU OWN A WESTON

Load your camera, and shoot with the same assurance as though you were using black and white. For despite the narrower working latitude of color, the dependable accuracy built into your WESTON Exposure Meter will enable you to take full advantage of this new color opportunity . . . assuring you

faithful color prints each and every shot.

WESTON Exposure Meters are sold through leading photo dealers everywhere. Literature gladly sent on request. Weston Electrical Instrument Corporation, 585 Frelinghuysen Avenue, Newark, New Jersey.

# WESTON Exposure Meter



# Film LIBRARIES

Where to buy and  
rent home movie films

**M**ORE amateurs are deriving greater pleasure from their home projectors by regularly screening some of the fine 8mm. and 16mm. reductions of professionally produced motion pictures. The swing toward "whole evening show" home movie programs is gaining tremendous momentum with the result that important photo dealers everywhere maintain extensive libraries of 8mm. and 16mm. film subjects which may be rented or purchased outright.

To guide our readers in the selection of an evening's show, HOME MOVIES will also present on this page each month data concerning new film releases and other timely subjects.

Listed below are some of the nation's important dealers who maintain film libraries for their patrons' convenience and who invite you to consult with them regarding your movie show needs.

## CALIFORNIA

### BAKERSFIELD

Edwards Camera Exchange  
1609—19th St.

### HOLLYWOOD

Bell & Howell Filmosound Library  
716 N. La Brea Ave.  
Morgan Camera Shop  
6262 Sunset Blvd.

### SAN LUIS OBISPO

Shadow Arts Studio  
1036 Chorro St.

### SOUTH GATE

Hollywoodland Studios (Local Only)  
9320 California Ave.

## DISTRICT OF COLUMBIA

### WASHINGTON

Bell & Howell Filmosound Library  
1221 G St., N. W.

## ILLINOIS

### CHICAGO

Bell & Howell Filmosound Library  
1825 Larchmont Ave.

## KANSAS

### WICHITA

Lewis Film Exchange  
216 East 1st. St.

## MASSACHUSETTS

### BOSTON

Don Elder's Film Library  
739 Boylston St., Dept. HM

## MISSOURI

### ST. LOUIS

Swank's Motion Pictures  
620 North Skinner Blvd.

## NEW YORK

### BUFFALO

Movies for the Home  
211 Main St.

### NEW YORK

Bell & Howell Filmosound Library  
30 Rockefeller Plaza  
Walter O. Gutlohn, Inc.  
25 West 45th St.  
Haber & Fink, Inc.  
12-14 Warren St.  
Medo Photo Supply  
15 West 47th St.  
National Cinema Service  
69 Dey St.

## OHIO

### DAYTON

Dayton Film (8-16) Rental Libraries  
2227 Hepburn Ave.

## PENNSYLVANIA

### ALLENTOWN

James A. Peters  
41 South 4th St.

## WISCONSIN

### MILWAUKEE

Photoart House  
84 North Plankinton Ave.

# If you want a FILM to show . . .

... here's news of timely subjects for home projectors

**L**EADING the field of film producers this month with three new timely films for 8mm. and 16mm. home projectors is Castle Films who announce ready for distribution: "Britain's Commandos in Action," "Bombing of Pearl Harbor—Burning of S. S. Normandie," and "Russia Stops Hitler." This array of last minute news pictures is evidence that Eugene Castle, Castle Films president, meant what he said recently when he promised to make available to home movie fans, news pictures of vital world events just as rapidly as they could be o.k'd for release by the censor. Each subject will be available from dealers at usual Castle prices in five sizes and lengths.



## Commandos In Action

Much of the motion picture footage that has come out of the war arenas has left a lot to the imagination, due in part to legitimate censorship and partly also because of the fact that cameramen are working under fire with the worst lens problems that can be imagined.

Probably the most complete and the most expert motion picture filming of any single episode of all the wars is Castle's "Commandos In Action."

This latest release is devoted throughout to actual sequences of the daring, adventurous raids on Nazi-held Norwegian islands... a war chapter that has captured the fancy and admiration of the whole world. Every foot of this picture is authentic... filmed in the thick of the fight. For suspense, grim reality, action, genuine thrill, its equal will be hard to find or duplicate.

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panions who follow in waves. Tons of German shipping are destroyed with supplies intended for the Russian front. Jubilant Commandos celebrate their seven-hour victory as their ships steam homeward, leaving the two islands a mass of flames.



## Pearl Harbor--Normandie

The U. S. Navy Department recently made available motion picture films of the surprise air and sea assault upon Pearl Harbor by Japanese forces December 7. Previously these graphic scenes had been withheld in the public interest. But their availability now makes it possible for Castle Films to include them in one reel for users of 8mm. and 16mm. projectors, the same reel presenting also dramatic filming of the destruction of the S.S. "Normandie." Under the title "Bombing of Pearl Harbor—Burning of S.S. Normandie," this latest Castle release offers home movie collectors not only a single reel of continual action... scenes of tremendous significance... but also a picture the value of which will grow as time passes because of the historic nature of the subjects covered.



## Russia Stops Hitler

Battle movies, never before seen, showing Russia's magnificent counter assaults driving the Nazi invaders back where they came from, have been received in this country and are now be-



ing released by Castle Films for owners of 8 and 16mm projectors under the title "Russia Stops Hitler." This is said to be the most realistic filming of actual large-scale battle action that has come out of the wars. Soviet fighters are shown in furious bayonet charges against the enemy, and German divisions and their equipment are shattered by blazing artillery. The mechanized phases of the Russo-Nazi struggle are seen as tanks thunder into action and as planes strafe the retreating invaders. The biting winter and its effect upon ill-equipped Germans is seen as prisoners, many mere boys, shiver in captivity. Stalin gathers Russia's might in Red Square just before sending his armies into battle. A picture of great historic value.



### Flash Gordon

Available on rental basis from Bell & Howell Film Libraries in principle cities is a 13-episode serial, Flash Gordon—each episode 2 reels in 16mm sound, running time approximately 23 minutes.

This new "Universal" serial is another classic modern fairy tale, so widely popularized by the "comic" strips. The scientific super-man of the future is able to ward off death-dealing planets populated by Lion Men, Hawkmen, Monkey Men, Shark Men, and by the weirdest aggregation of dragons and other animal life ever imagined. Actually, little-known living beasts from Mongolia, India and South America play several of these animal roles. Space ships reach cities suspended in air, "Hydrocycles" approach these that flourish beneath the sea, ray guns, rockets, atom furnaces, liquid fire, radio telescopes and many other wonders are featured.

### Step Forward

"Step Forward" is title of the first of a series of two-reel Keystone Comedies now being released in 8mm. exclusively by Cope Studios, 3720 So. Figueroa, Los Angeles.

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In "Step Forward," Turpin is the



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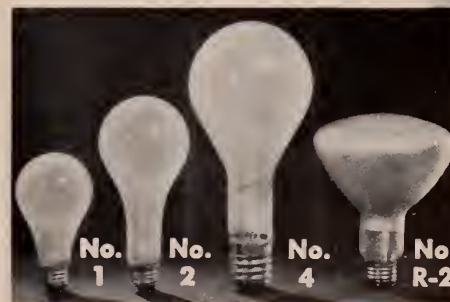
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skipper of a one-man street car. Phyllis Haver is his sweetheart and his troubles begin when male passengers insist on flirting with Phyllis. There's much fun and suspense in the typical Keystone chase scenes of the street car running down the street with no one at the con-

trols, etc.

This release available in 8mm. only, may be had from photo dealers or direct from Cope Studios. The subject runs two reels in length and is priced at \$8.00. Running time approximately 24 minutes.

## How to build trick stage . . .

• Continued from Page 102

of wood are glued to the baseboard around three sides of the camera, leaving the door free to open. This fixes the camera so that it may be removed, if need be, and replaced in exactly the same position.

Next comes the hood, attached to Stage A. At the end next the camera lens, a circular hole, "X", is cut out, concentric with the lens. A "sight" is made from a cardboard tube and cross wires fitted as shown in Fig. 2; this may be inserted in the hole after the camera has been removed, and so arranged that the sight will coincide with the center of the lens.

An auxiliary eyepiece, "Y," is made from another length of tube, and fitted to the top of the hood as shown in Fig. 1. Slots are cut in each side of the hood through which a small mirror may be inserted, set at an angle of 45 degrees

to the line of sight. This should be lined up by direct observation in order to insure that the view limited by the opening in Stage C is precisely the same from both eyepieces.

This auxiliary eyepiece replaces the visual focussing tube found on the professional camera, by means of which the gate image may be examined. Although the image cannot be seen in the simple camera in use, the exact field of view may be inspected through the eyepiece, without removing the camera from its position on the baseboard. This is a matter of paramount importance when precise alignment for masking and double exposure is required. (Note: The auxiliary eyepiece is not shown in the photographs as it was added after they were taken.)

Stage A carries a mask holder on the underside. The masks are cut from thin

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	Scheiner		Weston		G-E			Scheiner		Weston	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten
AGFA											
16mm SSS Pan.	29	27	100	80	125	100	GENERA				
16 Hyan.	24	23	32	24	48	32	Super Meteorpan.	27	25	64	40
16mm Panchromatic	21	20	16	12	24	16	Super Panchromatic	24	23	24	16
16mm Supreme Pan. Negative	27	25	64	40	100	64	Super Ortho.	21	17	16	6
16mm Finopan Negative	23	41	24	16	..	..	Movetone Ortho.	19	13	10	3
16mm Positive	12	8	3	..	..	..	Semi-Ortho.	18	12	8	2
16mm Plenachrome	20	..	12	3	16	..	KIN O LUX				
8mm Twin-8 Hyan.	23	21	24	20	32	24	No. 1.	18	..	8	..
8mm Filmopan.	18	16	8	5	12	8	No. 2.	20	16	12	..
							No. 3.	26	24	50	40
							No. 3 Gold Seal	No.	29	No.	100
+DUPONT											
Regular Pan (Rev.) Type 321	20	18	12	8	16	12	CONSUMERS				
Super Pan (Rev.) Type 302	29	28	100	80	..	..	Ortho.	18	..	8	..
Superior-2 (Neg.-Pos. or Rev.) Type 301	26	25	64	40	48	24	Panchro.	23	21	24	16
Type 314 Pan (Neg.-Pos. or Reversal)	21	20	16	12	..	..	Colorchrome.	18	..	8	..
Positive Type 600	12	..	2	1/6	..	..	HOLLYWOOD				
Sound Recording Positive Type 601	17	9	6	1	..	..	S. S. Pan.	26	25	50	40
EASTMAN											
16mm Super XX Pan.	..	..	100	80	125	100	Pan.	21	20	16	12
16mm Super X Pan.	24	23	32	24	48	32	Semi-Ortho.	18	12	8	2
16mm Safety	20	18	12	8	16	12	UNIVEX				
16mm Sound Pan.	23	21	24	16	..	..	Standard	17	14	6	..
16mm Pan. Negative	23	21	24	16	32	24	Ultrapan	20	18	12	6
16mm Positive	16	10	5	3	16	4	GRAPHICHRONE				
8mm Super X Pan.	23	21	24	20	32	24	Regular	18	10	8	3
8mm Regular Pan.	18	16	8	5	12	8	Plus	20	17	12	6
Kodachrome (8 and 16mm)	18	14*	8	3*	12	4*	Superpanex No. 100	29	27	100	64
Kodachrome "A" (8 and 16mm)	18*	21	8*	12	12*	16	Superpanex No. 24	23	21	24	16
GEVAERT											
Super Reversal	23	21	24	16	32	24	Colortone	18	10	8	3
Panchro.	20	18	12	8	16	12					
Ortho	21	17	16	6	24	8					

+Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

\*With filter.



card or "tin" and should be a tight sliding fit in the U-shaped holder.

Stage B has a similar type of holder, but larger, on the upper side to carry a rectangular sheet of plate glass. The function of this will be described in the next article. Four 60- or 100-watt tubular type electric lamps are fitted to the underside in suitable holders. These serve to illuminate any set-up on Stage C.

Stage C, which will be used mainly for carrying foreground model cutouts has simply a rectangular hole cut through the plywood covering. It also forms a support for the movable stage when the apparatus is used as a titler. This movable stage is cut from a sheet of 3-ply, the overall dimensions being the same as those of the frame, with the corners checked out, so that it is a neat sliding fit inside the legs of the frame.

Holes are drilled in the legs at 2" centers. These should be about 1/4" diameter to take the tapered pegs that serve as supports for the movable stage, which may be fixed at any required position. The holes also serve as supports for the wander lights, taking the dowel pins fixed in the base of the lights, and permitting them to be adjusted in a variety of positions. Two of these lights are shown in Fig. 3. The base is of wood, with a couple of dowel pins set at 2" centers and the reflector is cut from a

suitable tin can. The bottom of the tin is left intact, a hole cut in the center and the reflector fitted to a batten type lampholder by means of the locking ring normally used for the lampshade.

The whole outfit should be finished in dull black with the exception of the underside of Stage B. This is painted white to reflect the light from the tubular lamps. A few plugs, lampholders, a switch or two and some flexible wire completes the job. How to use it will be the subject of later articles.

The only other item of essential equipment for the magic studio is a dead black backdrop. Any material is suitable, provided it is free from sheen and by sewing together suitable strips, it is an easy matter to make up a backcloth some four yards long by three yards wide. This is a handy size, but it is useful to have another available so to double the size when needed. If circumstances permit, it is an advantage to be able to stretch the cloth taut on a frame. Wrinkles which might show up are eliminated and if at the same time the screen is tilted forward at the top, light reflection is reduced to the minimum. Many trick shots depend on photographing part of the action against a dead background and superimposing the rest of the scene by double exposure.

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be limited, such as for a close-up, the smaller backdrop will serve. An ideal dead background may be obtained by hanging the backcloth a few feet back inside a building having large double doors, such as the garage attached to the house. In this way, the cloth, already black, is in shadow and will therefore have no appreciable effect on the film emulsion, while the action to be photographed can take place out in front in full sunlight.

## Hobby of filming Birds . . .

• Continued from Page 101

ilk seldom realize the endless patience required to film, for example, a single scene of a nesting sequence. Unlike movies of other subjects, films of bird life must necessarily include certain types of shots that might otherwise be criticized for exposure, focus, composition or unsteadiness of camera. Obviously, bird films should not contain too much of this kind of footage, and they need not. Which brings us back to the subject of telephoto lenses.

In order to successfully photograph birds at a safe distance where one's presence or sound of camera will not prove disturbing, yet enable capturing action vividly enough to be discernible on the screen, a telephoto lens must be employed and the camera must be mounted on tripod or other sturdy support. I am a bit psychopathic on the subject of telephotos, I suppose. At present my pride and cinematic joy is a 30-inch Goertzdagor convertible to 60-inch focal length. This is a little extreme, of course, but I've found that the further away the wild life photographer stays from his subjects the more successful will be results and the happier and safer will be his "actors."

This cannot be stressed too strongly. Predatory animals have the peculiar faculty for following man-made trails in search of food; and many times I have returned to a scene the following day to resume filming a much-coveted nest of eggs or young birds, only to find the birds or eggs devoured in my absence.

Without a doubt, the greatest menace to eggs and young birds is the blue jay (there are a number of species, all of which are predatory). He is a beautiful bird. His showy plumage photographs with great splendor, and he makes a fine subject. But don't let him find you probing about another bird's nest, or inevitably your subjects, whether eggs or young, will have vanished by the following day. The best policy I know, when a jay comes on the "set" while photographic operations are underway,

This method may still be used for a longer shot, provided the action is limited to a portion of the picture area only. This area is masked off with a suitable mask set in the mask holder on Stage A, the scene viewed through the opening being covered by the black backdrop and the action taking place in front as before.

Next month we shall dwell on the subject of masks for multiple exposures, so essential in trick camera shots.

is to shoot him down and forget about it. If you don't, an innocent bird will suffer.

It is nearly always necessary to do some rearranging about the nest to make possible a good camera angle. In doing this, tie back the branches and foliage with coarse, black thread. Do not develop an "ax complex." After the day's filming, release the tied branches and in this way restore the natural concealment and safety that originally existed.

In filming small birds, such as the bush-tit and humming bird, the sound of the camera is one of the most disturbing elements. These birds pay little or no attention to the faint buzzing of the camera once it is started, but most all birds dart away in great fright the instant a noisy exposure button is pressed.

This, of course, spoils what might have been a rare scene. It often helps if there is a light wind blowing, in which case scant attention will be given to the camera noise by the birds, and natural sequences can be successfully filmed.

It is dangerous to be too persistent in filming nesting sequences. Once I attempted filming a feeding sequence at the nest of a Heerman's Song Sparrow. I pressed the exposure button and instantly the parent bird darted away. I waited 30 minutes. The sparrow again approached her nest with a choice tidbit and was about to feed her young. Again I pressed the button. Again she instantly sped away. I waited another half hour and again the same thing happened. My theory was that she would eventually get used to the idea and a decent feeding scene could be filmed. But after five hours of this I became a bit fatigued and discouraged with the whole set-up and decided to have a look into the nest and lay off for the rest of the day; but too late—the young were dead, victims of sunstroke and starvation.

There are two things about birds besides feathers that make them stand out in signal contrast to most other animals.



There is the fact that they lay eggs which are usually colored and, of course, their ability to fly.

There is much to be said regarding the photography of birds in flight, but we must not overlook the possibilities of also filming close-ups of their eggs in natural color.

I prefer doing this at home at night when I feel perfectly relaxed. It is a bit tedious, but not harmful to the egg if care is taken. Besides, the bird doesn't mind if you borrow an egg as long as you bring it back in a day or so unharmed!

In this respect, I find use for a pint thermos bottle which has been washed thoroughly with water heated to about 110° F. Shake it vigorously to expel as much water as possible, then fill with warm cotton and plug in the stopper. In this "portable incubator" it is safe to carry about one or more half-hatched bird's eggs indefinitely with only an occasional reheating, and it can be replaced in the nest after being thoroughly "mugged."

Dark blue blotting paper makes a good background for such shots. It is contrasty and yet does not divert attention. There are some bird's eggs, especially those of the Catbird, which are very dark blue, in which case some other color or background should be used.

My favorite sequence in filming a bird's eggs is to first show a long shot of the habitat in which the nest was found, with special attention given to composition. Then dissolve to a medium close-up showing perfectly its form and coloration.

With this sequence, one establishes a familiarity with the type of country or locale in which the nest of a given species of bird may be found. It can show in detail the character of the nest—some are very beautiful—and size of the nest and eggs in relation to a familiar object, the human hand, for example. And lastly, it shows the colors and intricate markings and shape of the individual egg.

Another interesting sequence is to show either a close-up of the nest and its contents of unhatched eggs, or make an ultra close-up of one egg, being very careful about exposure. Then execute a slow, four- or five-second fade. Wind back this slow fade and put away the camera or magazine until the eggs hatch (subterfuge can be used here to great advantage). Then, with the same film, make a slow three- or four-second fade-in of either the nest full of young birds, or an ultra close-up of one of them. The result will be a slow, magical transition from unhatched eggs to new-born babes. The effect is startling! The same routine

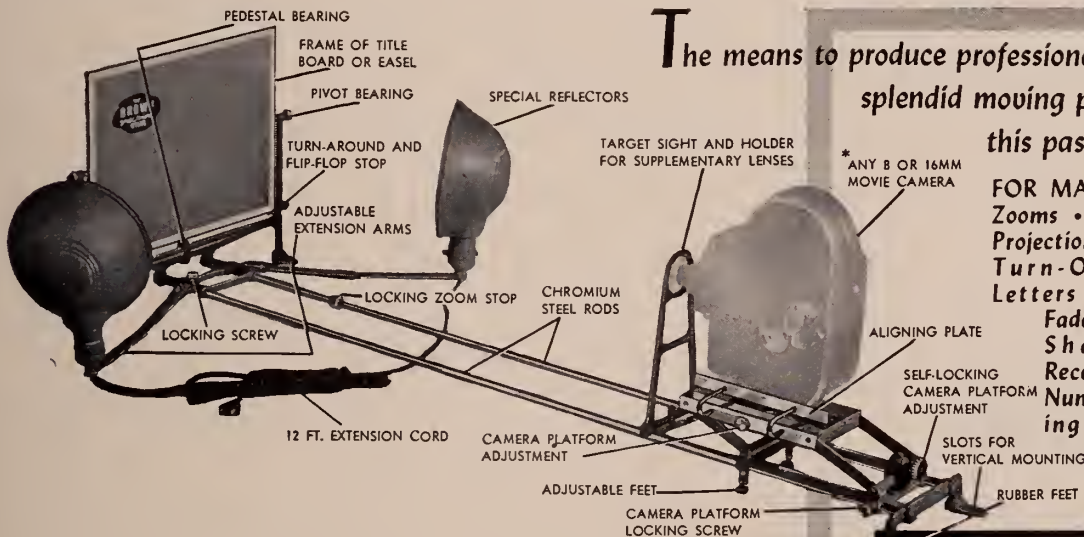


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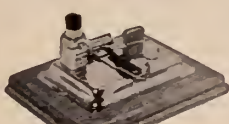
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can be exercised through the various stages in the growth of a young bird, from a naked baby just out of the shell to an adult.

I find it never practicable to use 16 frames camera speed when filming birds in flight, but advocate at least twice normal speed or 32 frames. In this way all rapid motion is smoothed out, and yet the sensation of speed remains.

Extreme slow motion is always captivating and serves as a study in motion analysis. Here, as in filtered shots, great dramatic appeal can be attained that is interesting to everyone. It is something to see the long flight feathers of the Turkey Vulture bend on the down beat as he laboriously lifts himself into the air. There is imparted a feeling of great weight and power.

At sixty-four frames or four times normal speed, it is only necessary to expose for two or three seconds. On the

screen, this will be eight or twelve seconds in length—ample time for observation of the most interesting of wing shots. Slow motion will smooth out all unsteadiness and the resulting footage is excellent to splice in later where slow motion shots at various angles are advantageous.

It is a lasting joy indeed to capture successfully on film the charm and radiance of the humming bird; the majesty of the vulture in flight; the stateliness of the Great Blue Heron, or the regal form of the Osprey.

And you can take it from one who, not so long ago delighted in hunting birds and wild game with gun instead of a camera, that the latter furnishes far greater pleasure. Indeed, as already stated, I have become not only a home movie hobbyist, but an amateur ornithologist as well.

# What to know about film . . .

• Continued from Page 103

tem are three:— (1) Any number of positive prints can be made from one negative, by a much more simple method than making extra copies from reversal film. (2) A film run through the projector repeatedly for any great length of time gradually wears out from scratching, drying out, or otherwise. If that should happen when the negative-positive system is used, another positive can be made provided the negative has been carefully preserved. With reversal film, however, unless a duplicate is made at the very beginning, there is little likelihood that a satisfactory copy could be made later when the original became scratched and worn. (3) The negative can be edited and spliced together in proper order before making the positive print, resulting in a projection print free of splices.

Reversal film, because of its lower cost and inherently finer grain is the popular film for the amateur movie maker. It is termed "reversal" because of the unique process of developing which enables the original film to become the positive print after first being developed to a semi-negative stage.

Reversal film can also be developed as a negative when desired by the straight developing and fixing method, but there is no object in doing this except for experiment, because cost of processing is included in the purchase price of the film.

This brings us to positive, the third of the group of films mentioned in the beginning. It is so termed because it is the film upon which a positive print is

made from the negative. This film is developed the same as is negative. Positive is of especial interest to the amateur because it furnishes an inexpensive stock with which to film titles. Because of its high contrast, it provides a short cut for amateurs to make titles without having to labor with white ink and black title cards. White title cards lettered in black and filmed with positive, produce titles with a black background and white lettering when the film is developed. The values are reversed.

Positive film can be processed by the reversal method the same as regular reversal film. It can be used in the camera to record most of the scenes that can be filmed with panchromatic film but, of course, not with the same results. Positive film, when used this way, is slow in emulsion speed, also color-blind and must be used in bright sunlight with considerable increase in exposure.

Results are not as good as when regular reversal film is used, the pictures tending somewhat toward the chalk-and-soot quality. However, for practice filming, positive can be made to serve with passable results. There is no anti-halation backing on positive film, therefore great care must be exercised in shooting bright areas or brilliant objects, otherwise halation will result—a condition caused by the film base reflecting back some of the light that reaches it, producing a foggy, halo effect in the image.

Regular reversal film, therefore, is the proper one to use for average amateur filming. This is divided into two qualities—orthochromatic and panchromatic.



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Panchromatic is also divided into several types according to emulsion speed characteristics, ranging up to the high-speed "Super-XXX" films.

Orthochromatic film is not sensitive to red. In other words, anything colored red photographs black, and any colors containing any degree of red photograph accordingly. "Ortho" film, as it is called, is extremely fine grain and will give very excellent results unless true color values are desired, and where high speed is not essential. There is no reason why Ortho should not be used for all ordinary outdoor filming. Most all filters can be used with ortho film, except red. If a red filter were used, the film would run through the camera and remain unexposed, and probably could be used over again.

One advantage of ortho film, for those that do their own processing, is that it can be handled under a red light, without the use of a desensitizer. Another advantage is that it is cheaper. Ortho film can be used satisfactorily under artificial light, except that a larger stop opening, or stronger lights, are necessary than when panchromatic film is used.

Panchromatic on the other hand is sensitive to all colors, including red, and gives approximately the same degree of brightness to each color as seen by the eye. Panchromatic film can be used with all filters, including red. Results when using a filter are more pronounced with panchromatic film, than with Ortho when using the same filter.

Panchromatic film cannot be handled under a red safe-light, but a special green safe-light made for the purpose may be used. This safe-light, however, is very faint, and is not a great deal of help. After exposure, panchromatic film may be desensitized before processing, following which it can be handled safely under a red light. The desensitizer is a solution through which the film can be passed the same as through any other photographic solution, such as developer, and it desensitizes the emulsion so it is not affected by the red light. It has no effect on the image already recorded on the film through exposure in the camera.

Supersensitive Panchromatic film (known as S. S. Pan), is similar to ordinary panchromatic, except that it is from one to two stops faster or four times as fast. It is better adapted for filming under artificial light or in poor light either early or late in the day, or on very dull days. Being a fast film it can be used with a slower lens than ordinary film, or with less powerful lights. All filters can be used with S. S. Pan.

In addition to the extra cost of this film, it has a larger grain and while this is not noticeable in close-ups or shots of

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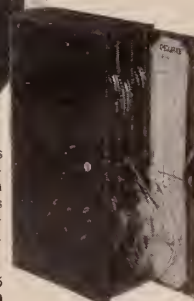
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large objects, there are some shots, such as those of small objects, or distant scenery, which cannot be obtained with the same clarity as on slower film. However, S. S. Pan is best used, when it is a question of getting the picture with slightly increased grain, or not getting it at all. The same thing applies to S. S. Pan as to ordinary Panchromatic film, with regard to use of a desensitizer.

Kodachrome is also a reversal film, requiring a different and more or less secret processing procedure as compared to black and white reversal films. Nor does Kodachrome provide for the lati-

tude of error in exposure as when black and white film is used. Therefore greater accuracy in judging exposure is necessary for best results.

Kodachrome is divided into two types: "Regular" for use out-of-doors, and "Type A" for use indoors under artificial light. To use Regular Kodachrome indoors under artificial light, a special filter must be used over the lens, and the same applies when Type A is used out of doors.

None of the filters that may be used with panchromatic films may be used with Kodachrome with any success ex-

## EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use with Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston Mazda speeds of:									
		3	5	6	8	12	16	20	40	64	
One No. 1 Lamp	3 1/2	f2.8		f3.5	f4.5	f5.6	f6.3				
	4		f2.8		f4.5	f5.6	f6.3	f8			
	4 1/2	f1.9			f3.5		f4.5				
	5			f2.8					f6.3	f8	
	5 1/2	f1.5	f1.9			f3.5		f5.6			
	6			f1.9		f2.8		f3.5	f6.3		
	6 1/2							f4.5		f6.3	
	7		f1.5		f1.9		f2.8			f5.6	
	7 1/2			f1.5							f4.5
	8					f1.9		f2.8	f3.5		
	8 1/2					f1.5		f1.9			
Two No. 1's or One No. 2 or One No. R2	9						f1.5				
	10							f1.9	f2.8	f3.5	
	11										
	3 1/2	f3.5		f4.5	f5.6	f6.3	f8				
	4		f3.5		f4.5		f6.3	f8	f11		
	4 1/2	f2.8			f5.6	f6.3				f11	
	5			f3.5	f4.5	f5.6					
	5 1/2	f1.9	f2.8	f3.5		f4.5	f5.6	f8			
	6			f2.8			f4.5		f6.3	f8	
	6 1/2				f2.8	f3.5		f4.5			
	7	f1.5	f1.9			f3.5		f5.6	f6.3		
Three No. 1's or One No. 2 and One No. 1	8				f2.8		f3.5				
	8 1/2					f2.8		f3.5	f4.5		
	9		f1.5				f3.5	f4.5		f5.6	
	10			f1.5				f2.8			
	11				f1.9				f3.5	f4.5	
	12					f1.9					
	13				f1.5						
	14						f1.9				
	15							f2.8	f3.5	f4.5	
	16						f1.5				
	3 1/2		f4.5	f5.6	f8		f11				
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	4	f4.5		f5.6	f6.3		f11		f16		
	4 1/2	f3.5			f8					f16	
	5		f4.5	f5.6	f6.3	f8					
	5 1/2	f2.8	f3.5	f4.5	f5.6	f6.3	f8				
	6			f4.5	f5.6	f6.3		f8	f11		
	6 1/2				f5.6						
	7		f3.5				f6.3			f11	
	7 1/2			f3.5				f5.6	f8		
	8	f1.9			f3.5						
	8 1/2		f2.8			f4.5					
	9 1/2			f2.8	f3.5		f4.5	f6.3			
	10								f8		
	11	f1.5	f1.9			f2.8	f3.5		f5.6	f6.3	
	12			f1.9				f3.5			
	13				f1.9				f4.5	f5.6	
	14			f1.5							
	15					f1.9			f3.5	f4.5	
	16				f1.5						
	3 1/2		f5.6	f6.3			f11				
	4	f4.5		f5.6	f6.3			f11		f16	
	4 1/2				f8						f16

\*For Weston speeds of popular films refer to Exposure Meter Guide on another page. (See Table of Contents.)

This data based on interiors and subjects of medium color.

For light colored subjects and interiors close diaphragm one-half stop.

For dark colored subjects and interiors open diaphragm one-half stop.



cept a haze filter and a special polarized filter called a Pola-Screen. The haze filter is beneficial in cutting through haze when shooting at high altitudes. The polarized filter comes in handy under a number of conditions. It will cut through haze and also subdue reflections and highlights from bright objects.

From the foregoing the beginning amateur may judge the type of film best

suited for his requirements. If they are other than those of plain every-day movie making, it is suggested he shoot a test roll of the particular film he thinks best suited to his purpose. In this way he will gain from actual experience more than could be written here about the inherent qualities and the results obtainable from any given film.

## Movie of the month . . .

• Continued from Page 104

turning for more, she attempts to make a sale to her daddy, who declines but promises to buy her a roll of color film if she succeeds in winning the camera.

Eventually all the lotion is sold and the little girl triumphantly mails the quarters she has collected for the camera. In due time the camera arrives, much to the consternation of Mrs. Geurts who then and there vows to "put an end to all this foolishness." When Mr. Geurts arrives home that evening he is shown the new camera and produces the roll of color film for it as promised.

An outing is planned for the purpose of making pictures and the entire family set out in their car for the country. At this point is introduced some of the most breath-taking scenic shots ever to be filmed in Kodachrome. The scenes were filmed in autumn when the foliage of trees and shrubbery in the Utah hills is a myriad of golden yellows, reds and purples backdropped by clear, deep blue skies. Mr. Geurts and daughter are shown busily snapping pictures while Mrs. Geurts and the other children take short hikes and collect bunches of gaily colored leaves.

The day's outing at an end, the happy family returns home and the rolls of color film are sent away for processing. In due time they are returned, and collected at the mail box by Mrs. Geurts—she who vowed to "put a stop to all this foolishness." Remembering her vow, she senses opportunity to discourage her husband's further interest in photography. Opening the boxes in which the mounted Kodachrome transparencies have just arrived, she switches the tops so, that evening, when father and daughter are examining results of their photographic outing, daughter's pictures apparently surpass her father's!

With his photographic ego deflated at the thought that his daughter, with an inexpensive camera, could make better pictures than he with his "Rollei," exposure meter, tripod, and etc., Geurts decides to chuck the outfit—advertising it for sale in the classified columns.

But this is not the end of Mr. Geurts' interest in photography. He sends away

for a supply of lotion, and goes forth to peddle it among the neighbors. At first he strides down the street with the air of a super salesman, vigorously ringing doorbells and taking the first few "no's" like a veteran; but when housewives, instead of showing interest in his wares, give back to him the jars of lotion purchased earlier from his daughter, he senses the futility of his efforts. No quitter, he continues his selling venture—clear through the dead of winter—trudging through the snow to ring doorbells mechanically and take the rebuffs of wives who earlier charitably purchased the worthless lotion from his little girl. But this could not go on forever, so Geurts gives up—chucks the remaining jars of lotion into the family medicine chest and mails a check to the manufacturer for the amount required to "win" the camera.

The final scenes picture papa Geurts joyously unwrapping his new camera, anticipating better picture-making day ahead.

As an original amateur screenplay, this story is entitled to special recognition and we do not hesitate to say it undoubtedly has definite professional possibilities. It is certain to be re-filmed time and again by other amateurs.

Geurts' photography of this picture is excellent. Composition of the breath-taking scenic shots enhanced by brilliant autumn foliage is superb. Camera angles and camera-editing are other highlights. Editing is very well done and although there is some room for improvement, continuity flows quite smoothly on the screen. The climax—that of Geurts tramping through the snow in dogged persistence in his selling efforts—is laughable; and from this point the story moves logically and with good timing to the finale. Titling of the picture is excellent. From the opening credit and main titles superimposed over a moving background scene to the final sub-title, good professional titling technique is evident.

And Geurts, as the "Snap Happy" camera addict is always natural, never over-playing his part. Nor for that mat-



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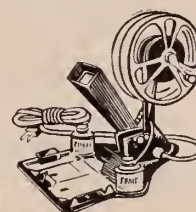
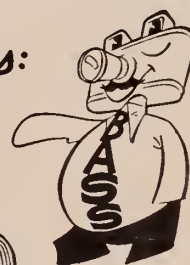


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ter is there any "hamming" on part of any members of the cast—a tribute to Geurts' deft direction.

"Snap Happy" is the kind of home movie we'd like to see "more of!" It is the type of picture that is easily within the

accomplishment of any amateur with the simplest of cine equipment; the sort of picture making that affords other members of the family opportunity to have as much fun as the one who handles the camera.

## New filming ideas . . .

• Continued from Page 105

the film. During the filming of the mating sequence, an electric fan was trained on the back of the aquarium to reduce heat from the photoflood lamps; otherwise the fish would have stopped breeding, according to the filmer.

**Editing:** Well done, with exception of first views of fish after the separating glass was removed. Jerky, disconnected movement of male indicated omission of segments of film.

**Titling:** Opening title and "The End" were professionally lettered over a colored illustration of the male and female Bettas. Subtitles were less pretentious but nevertheless good and well centered.

**Remarks:** A fascinating study of a biological subject, this film combined two hobbies for a documentary production of rare success. We would like to see the film expanded to greater length by more detailed explanation at the beginning and perhaps additional sequences on what happens to the baby fish when they mature, i.e., separation into other tanks, etc.

"Western Trip—1940"  
800 Ft. 8 mm. Koda.

★★★  
By H. W.

A picture account of a 5400-mile, two-week motor trip through scenic places of the West, this film is a collection of well photographed pictorial shots.

**Continuity:** Opening abruptly with a sign, "U. S. Highway No. 8," the film takes the viewer through South Dakota, on to Wyoming, Utah, New Mexico and home by way of Oklahoma, Kansas and Ohio. All the national parks, national monuments and scenic points are pictured en route.

**Photography:** Many of the shots were taken in early morning or in late afternoon, but in the main exposure is consistently good. Too-frequent panning marks a major criticism, although this cine fan is to be commended for handling pan shots carefully and slowly. Some excellent telephoto shots of a rodeo, close-ups of a deer and a lamb in the arms of a young sheepherder were outstanding.

**Editings** Without a continuity idea to carry this film along for general interest appeal, this filmer could cut his production in half without losing anything of value. Several under-exposed

sequences of Indians dancing, Yellowstone in late evening, etc., could be omitted to advantage. Overlong footage was given to many scenic shots. A 400-foot reel, half its present length, would easily include the highlights of this filmer's interesting trip. The material cut out could be saved for a miscellaneous reel for projection only to members of the family.

**Titling:** Subtitles were exclusively provided by highway markers and other signs. It would have been much better to have had a few explanatory titles included. As explained by the filmer, the picture is usually projected with supplementary remarks by the photographer.

**Remarks:** By reducing length of the present film and by taking a few new sequences to give the barest suggestion of starting the trip, and the return home, the photographer could add a wealth of general appeal. These could be taken anytime and spliced in along with more titles.

"Good Shots"  
175 Ft. 8 mm. Koda.

★★★  
By W. R.

This cine fan apparently had a lot of odd shots of autumn colors in close-up and pictorial scenes that did not fit into other reels which he did not care to discard. "Good Shots" was his solution.

**Photography:** Camera work in this film was of an exceptional quality. Filmer handled all pictorial scenes from two or more camera viewpoints to achieve excellent variety of treatment. Close-ups of fruit and flowers were particularly fine.

**Editing:** In a collection of shots of autumn colorations such as this, the job of editing sometimes requires brutal slashing of footage to produce a completed reel that sustains interest. Cutting in this picture was well handled.

**Titling:** Beautifully done. Credit title was double exposed on a shot of flames in a fireplace. Main title was an archery target with arrows sticking out of it, and "Good Shots" lettered across the object. An autumn poem was double exposed in successive lines on a scenic shot to set the theme of the collection of "good shots."

**Remarks:** Film lacks element of human interest. Suggest taking additional pictures of persons looking at scenes and



splicing in at various places in reel. Or a running gag would be acceptable if done with finesse. How about an artist looking for a scene to paint? Film him always from the rear as he drags his easel and paints around from place to place; show him shaking his head each time to indicate that each scene fails to inspire him. By not showing the artists face and keeping the camera always behind him, attention will be kept centered on the scenes—the "good shots."

Finally make a close-up of the artist, again from the rear, with camera focussed over his shoulder as he paints a still life setup in an interior shot, possibly a vase and a banana. This shot might close the picture. However, unless this climax to the running gag is handled deftly, we would not suggest attempting it; otherwise the strictly pictorial quality of a good collection of color pictures would be spoiled for the average audience.

## How to make titles black...

• Continued from Page 100

away from the lens-to-camera line (X-Y) as necessary to avoid reflections, and as near to the center of title card as possible without causing uneven illumination, as illustrated in diagram No. 3. The result, then, will be similar to that shown in Fig. 2.

After we are sure lights are correctly placed, our next concern is the paper stock on which titles are to be lettered. In this instance we are concerned only with titles lettered in white ink on a black title card and filmed with reversal film. Even with lights correctly placed, reflection and "grey" instead of black backgrounds can result. In most instances of this kind the trouble can readily be corrected by

using a soft-surfaced black paper on which to letter the title text.

Amateurs who have strived unsuccessfully for the ultimate in black backgrounds, especially in making titles involving double exposure over picture or moving backgrounds, will be interested in experiments made with a variety of so-called black paper stocks. Many papers which appear black to the eye will not register true black to the camera. Many have a sheen which tends to reflect light of high intensity.

In order to show the reflective tendencies of some black papers commonly used by amateurs in title making, they were photographed by the author in a regulation titler with a still camera.

## Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1941

APRIL: "Fledglings," produced by Dudley Porter, Beverly Hills, Calif. An 8mm Kodachrome picture, 150 feet in length.

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N.Y. An 8mm Kodachrome picture 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture,

800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm Kodachrome picture, 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome picture, 800 feet in length.

### 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

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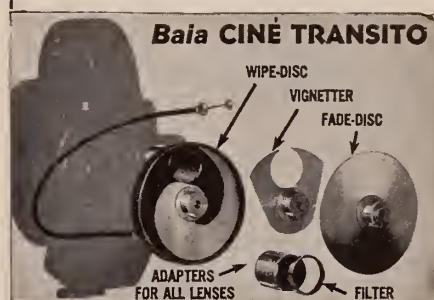
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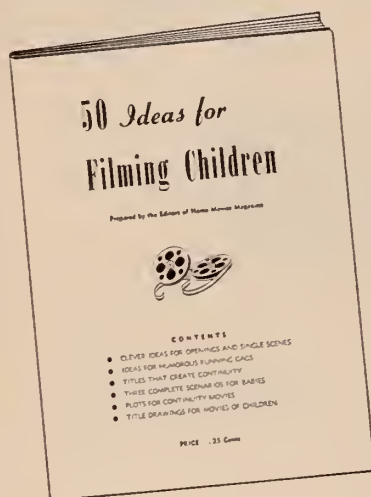


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**NOTE!** Also in preparation is the second booklet in this series—"50 Ideas for Vacation Films." Watch for it next month!

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Negatives were developed in a contrast formula and prints, reproduced here in Fig. 5, made on contrasty paper. Thus every effort was made to bring out all possible evidence of each paper's reflective qualities.

A sheet of each grade of black paper selected for the tests was wound around a cylinder approximately 3 inches in diameter which provided a variable surface for the lights to play upon. The photofloods were moved somewhat closer to the cylinder on which the papers were placed in order to intensify any possible light reflection. The results of these tests are pictured in Fig. 5. Each paper was given identical exposure, development and printing time.

A, the first paper tested was ordinary black show card stock. It appears quite black to the eye, but in this test its reflective qualities were brought out quite vividly. Example B was ordinary black art paper—the kind used by artists and in grade school art classes. It has been quite a favorite with title makers, probably because it is so readily procurable; but from the test it is obvious that it does not absorb much light. Test C was made on a sheet of black paper that comes packed between sheets of cut photographic film. To the eye, it appears equally as black as the others, yet the test reveals it to be more light absorbent, therefore less liable to reflect light. Test D appears to reveal the best material for title backgrounds. It photographed fully black with no evidence whatever of reflection. The paper used in this test was a sheet of sensitized photographic enlarging paper—Kodabromide V-2—ex-

posed to light as it was developed. To accelerate the density a few grains of potassium bromide were added to a full strength M-Q developer. With the room lights on, development was carried out until the paper was as black as it was possible to develop it. It was then fixed and dried. This paper has a suede-like finish, and this feature coupled with the extreme black finish, makes an ideal title card material.

Of course not all amateurs will go to such measures to make a supply of title card stock, but it is a trick to remember should the ultimate in "blackness" be desired for a title making or double-exposure job. There are many black paper stocks to be had which were not involved in the tests described—papers usually difficult to find when one needs them most. There is one black paper stock introduced in recent years which may still be available direct from wholesale paper supply houses. It has a true suede finish, and while it is not adaptable to lettering with pen and white ink or by brush, it is ideal where titles are to be printed by letter press. The next best is a paper stock like the one used in test C, and photographed with the photofloods carefully positioned for minimum reflection.

All that has been mentioned here regarding placement of lights and reflective surfaces also applies to the use of light paper stocks in the making of titles by the direct-positive method, i. e., with positive film where the finished title comes out with the values reversed. Equal care should be exercised in the selection of paper as well as in placement of lights.

## The reader speaks . . .

• Continued from Page 96

If there were sufficient volume of this work to justify our giving up other occupations and establishing proper laboratory room, naturally we would have to charge enough to make it worth our while.

It is therefore my considered judgment that Mr. Amador should organize a Cine Sound Club in El Paso, bringing into it a good man from the radio station, buy good recording equipment, and do the job themselves. There is a lot of fun to be had in making one's own sound and I wouldn't care to have someone deprive me of that fun any more than I would think of paying someone to make my titles or shoot my scenes.

—Arch B. Sanders,  
Marshfield, Ore.

### Revere Turret

Here's opportunity for some cinematic to aid a brother filmer; and if it's

a practical turret adaptation, HOME MOVIES would like to know of it, too.

Dear Sirs: I own a Revere model 88 camera. I wonder if any movie amateur has designed and built a turret for this camera. If so, I'd appreciate hearing from him.

—G. D. True,  
28 State St.,  
Boston, Mass.

### More About Positive

About the discussion regarding positive film for Kodachrome titles, seems this reader has gotten down to business, made tests, and has some proof to offer:

Gentlemen: Let me add my findings to the long discussed subject of using tinted direct positive titles spliced in with Kodachrome.

In the past I have had the usual difficulty—either title or picture out of focus. This I attributed to the fact pres-



sure plate on my projector operated against the shiny side of the film. For this reason, I abandoned use of positive stock for titles. Later I purchased a new projector of another make, found the pressure plate of this machine operated differently—against emulsion side of film. So running some of my older films through the machine, I found little or no variation in focus between the positive titles and the Kodachrome scenes.

I had discussed the problems of film thickness, emulsion variations, and curl of film with others and was still dissatisfied even with the improvement shown by new projector. The net improvement, I concluded, was due to fact pressure plate kept film base on a constant and uninterrupted plane of travel and, therefore, in sharp focus.

Then began a period of experimentation. In order to determine the effect of a particular background, I made my titles on positive stock, then dyed the film with Tintex dye. To my surprise, these titles projected in sharp focus with the Kodachrome film to which they were spliced. My conclusions are that the dye not only tends to expand thickness of the film emulsion but induces a measure of film curl similar to that inherent in Kodachrome.

—John D. Shields,  
Cincinnati, Ohio.

## Information Please . . .

• Continued from Page 90

trolling temperature of solutions such as putting ice cubes in the trays, placing containers full of ice in the trays (the better way) or by running the solutions into the trays through rubber tubing covered with ice or iced water.

Buy a good darkroom thermometer and keep a check on your solutions and wash water and see if this doesn't end your trouble.

### Second Developer (George A. Henry, Duluth, Minn.)

Q. In discussing home processing of film with other amateurs, I've frequently been told that the formula used in the second developer is highly important to best results in reversing film. Is this true and if so what is considered the best formula?

A. In the reversal process, since the "die is cast," so to speak, in the first development, it really doesn't matter much what formula is used in the second development. Any soft, metal-hydroquinone formula will give good results. Many workers use D-76 while others use D-72 diluted either 1 to 2, often as much as 1 to 4. Often the same solution is used for the second developer.

## Title Troubles . . .

• Continued from Page 94

If this is the type of film you used, then the red lines should appear quite black, since the film is not sensitive to red at all. The blue lines would be quite light and washed out.

The answer is to use a panchromatic film which is sensitive to all colors, one which will record both the red and the blue in truer proportions. By using a yellow filter you can lighten the red lines a bit while at the same time holding down the blue. An orange filter would probably make the red lines quite light and the blue lines quite dark, while a heavy red filter would cause the red lines not to register at all but make the blue as black as pitch. By controlling your light through the correct use of filters in this manner, you can exercise complete control over the relative degrees of contrast in the colored lines.

Q. How are those titles made that appear to roll upward revealing additional lines of text?—John A. Ball, Austin, Texas.

A. Such titles are called "scroll" titles and are made by slowly moving the card or paper, on which the title text is lettered, upward as the camera records it. To attain absolute smoothness, some kind of mechanical apparatus is necessary. Some titlers are equipped with scroll devices which are simply rollers above and below the title card holder. These are slotted to take ends of the strip of paper on which title is lettered. After photographing the opening of the title, the upper roller is moved with a small crank, winding up the paper strip.

EDITOR'S NOTE: The two new twenty-five cent booklets, "50 Ideas for Filming Children" and "50 Ideas for Vacation Movies," recently compiled by the Editors of HOME MOVIES include title drawings for a number of the suggested films.

## Experimental Workshop . . .

• Continued from Page 107

of tube, providing opening for small switch. This may be a small toggle or midget rotary switch, mounted as shown in Fig. 2. Small 7-watt lamp is soldered to stout wire lead extending from switch.

Complete unit may be mounted to projector house by means of extension strip provided when cutting tube housing. Lamp should be connected directly to projector wiring.

—D. H. Thomas,  
Martins Ferry, Ohio.

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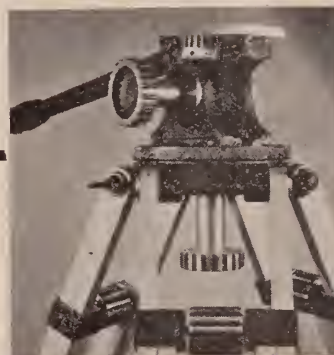
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# Keep right on shooting . . !

• Continued from Page 99

people to explore regions of interest nearer home. It has long been one of those unexplained quirks of human nature why those on the Pacific Coast, for example, must travel across country to Chicago or New York, and the Easterner must tour the West, in order to satisfy desire for a "change" or a vacation. What the westerner travels east to see will now be examined more closely—and filmed—by the easterner who, up until now, failed to see the forest for the trees.

But more important—this sudden awakening to the probable effects of war on our hobby should center our interests more on its other phases. We might liken the hobby of home movies to that of woodworking, which so many have taken up in recent years. The wood worker finds fascination in the many things his lathe or jig saw will do and is constantly led from one project to another by this fascination. Our movie cameras are equally diversified in that, in addition to producing motion pictures of ourselves, our family and friends, they can also be utilized in filming titles, trick photography, the filming of slow motion study of plants and flowers and of microscopic subjects—not to mention the projects these new fields lead to in the building of gadgets and accessories necessary to their exploration.

One has only to consider the vast amount of 8 mm. and 16 mm. footage still untitled to realize the potential fun that is being overlooked by all amateurs who have yet to set to work designing, lettering and filming titles for these pictures. In the past, many amateurs have been too eager to thread a roll of film into their camera and shoot scenery or the kiddies, show the film a couple of times to members of the family, then forget about it. Such films could have wider appeal, furnish much more fun to the amateur who could screen them with pride to his friends and neighbors—if they were titled.

Certainly plenty has been written within these pages every month to show how easy it is for any amateur to title his own films. Those who have not attempted titling thus far are passing up much of the fun their camera affords. As one amateur so aptly said, "Now that I've discovered what fascination there is in making titles, I should like to devote all my time to titling if only enough films could be made available to me for the purpose."

And how many amateurs owning cameras, providing for multiple speeds, have ever filmed with anything but the

standard 16 frames per second speed? Have yet to experience the fun of making trick shots in slow motion or ultra-speed?

For those who prefer to pass up the mechanical aspects of the hobby and stick strictly to filming, there is still the production of scenarized pictures to keep one busy endless days—and nights, too. Actually the real pleasure in producing a scenarized movie lies not so much in actual recording of scenes with the camera, but in the preparation of the play, the search for locations, making film tests of potential players and casting them for roles in the picture. Filming this type of picture is becoming more popular among individual cine-films as well as club groups as evidenced by the number of amateur photoplays entered in 1941 contests.

These are just some of the possibilities yet to be explored by movie amateurs. These are the hitherto lightly traveled highways of our fascinating hobby to be discovered by increasing numbers in the months to come. No, there's no reason whatever for slowing up in our filming activities, for when we cannot film afield, we can find subjects of equal interest to shoot within our homes and gardens, and fascinating projects for our movie workshops.

## With the Reel Fellows . . .

• Continued from Page 92

from my city or its surroundings. I also would request of Helen a very good shot of herself. In introducing this grand person on the screen I would lead off with a picture of the bridge donated, then a fade-in of "Reel Fellow" Helen Smith of San Francisco, Calif. In that way, I would not only know them by correspondence, as Mr. White suggests, but by sight as well. Soon, we are sure, we would have a library of "Reel Fellows" that we could enjoy, because they would be living and breathing on the screen before us.

Maybe my idea won't be worth much, but to me, if the plan is ever really formulated, I will ask outright for film with an accompanying picture of its donor, and I will, in return, do my bit.

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## Defense Garden

Newfound interest in home gardens as a part of national defense offers a good opportunity for filming an interesting home movie. Here's the outline of a plot on this theme specifically written for a family cast consisting of Dad, Mother, two sons and daughter. It can be altered, of course, to fit the needs of larger or smaller family groups.

Open with a scene showing members of the family in the backyard with numerous packages of seeds. Father points out the area to be dug up for the garden and delegates the boys to start digging. Mother and daughter can be shown using rakes to break up the clods and level off the spaded earth. Dad will be very officious in directing the procedure and then he will retire to his comfortable lawn chair and presumably start to figure out costs and estimated yield of fresh vegetables. This is the beginning of a running gag which will poke fun at Dad as one who directs the show but does no work himself.

Cut in with close-up from a low camera angle showing the rest of the family digging and raking in the garden plot. Another shot will picture Dad seriously figuring while resting in the lawn chair.

When the earth has been prepared and furrows formed for the rows, the procedure of planting seeds can be shown in close-up. In this way you will be able to get interesting action shots of each member of the family except Dad, who by this time is quietly dozing in his chair, pencil and paper lying in his lap. A close-up of the paper reveals the following optimistic figures: "Family Garden—Seeds, \$2.00; extra spade, hoe and additional hose, \$7.50; total cost, \$9.50; total estimated yield from garden, \$25.00."

A title at this point should introduce a shot of the garden plot one month later. It is now covered with a luxurious growth of weeds! In order to facilitate

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the shooting schedule, fake the garden location by filming a patch of weeds carefully cut out of a nearby vacant lot. Trim weeds around the patch to make it resemble in size the original garden plot and make the shot from a high camera angle in order to exclude the surroundings which might otherwise reveal the faked setting.

A long shot can show Dad directing his staff of gardeners in the business of pulling weeds, followed again by a series of closeups of each member of the family. Next scene can picture Dad's back as he walks away from the camera and sits down in his garden chair, feigning exhaustion. Fade out.

Fade in to actual garden plot several months later when plants are of good size. The gardeners are seen cultivating the plants. Dad is shown pulling a full-grown carrot; he wipes it off carefully on his pants and wanders back to the chair to eat it while he does some more figuring. To the cost sheet, now frayed but legible, the following items: "Cultivating tools, \$2.75; handle for shovel, \$1; umbrella for lawn chair, \$2.50." Another series of close-ups of family, working, wiping sweat from brow, drinking water, etc. Fade out.

Fade in to shot of garden about four months later. It has really "gone to pot." The daughter of the family can be shown trying to find an edible delicacy, finally pulling something out of the ground that proves to be a spindly, forlorn radish. A medium shot will take in the rest of the family. This time Mother will be sewing, the boys will be sitting in the shade and Dad again will be "resting" in the lawn chair putting the final touches to his profit and loss sheet. A close-up of the sheet can show that water cost of \$10.00 has been added to the original estimate, several additional items have been added and total cost of garden is now over \$25.00. Profit column itemizes such produce as 10 carrots, 5 cents; 14 radishes, 7 cents; 24 bunches of spinach, 54 cents, etc., to make a total of \$4.65. The End.

—Kenneth Peters,  
Los Angeles.

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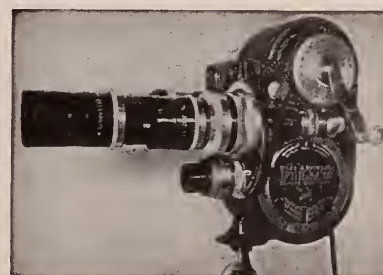
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Simple Guide to Better Composition—Amateur's Local Newsreel Makes Good—Spectacular Trick Shots with Cine Camera—How to Make Table-Top Movies with Hand Made Cast of Characters—Confessions of a Cinebug's Wife—"Oomph" Lighting for Small Groups—Simple Way to Unite Sound with Film—Negative-Positive Developing Kit Easily Built—Simple Methods for Centering Titles—"How to Make" Articles on Photo Flood Stand, Emergency Dark Room, Remote Control, Binocular Telephoto, Complete Film Editor, Film Tension Control.

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Practice Improves Home Reversal Results—Professional Trick Effects Made Public—Spotlights Light the Way for Better Filming—"The Magic Wand," a Full Scenario Complete with Titles—The 1940 "Dream Camera" Described—A New Device to Speak Your Titles—Tips on Filming Trick "Ghost" Shots—How to Color Films by Toning—"How to Make" Items on Camera Case, Centering Closeups, Film Grips, Editing Aid, Geared Pan Head, Film Hanging Bag, Film Fastener, Reel Book Covers.

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Coating Lenses Increase Their Speed—"Gold Is Where You Find It," Complete Script for a Home Movie, With Titles—How to Build a Turret for a Keystone 8—Plans for Home Theaters—Home Movie Shows Bring Cheer to Old Folks—Amateur Converts Film to do Wind Back, Fades, Dissolves and Wipe Offs—Simple Test for Home Made Tele-Lens—Title Centering Guides for Cine Kodak Models E and K—"How to Make" Items on Non-Skid Tripod Base, Reflectopod, Screen Tripod Mount, Focus Indicator, New Toning Idea, Auxiliary Lens Holder, Chain Retractor, Rewind Brake.

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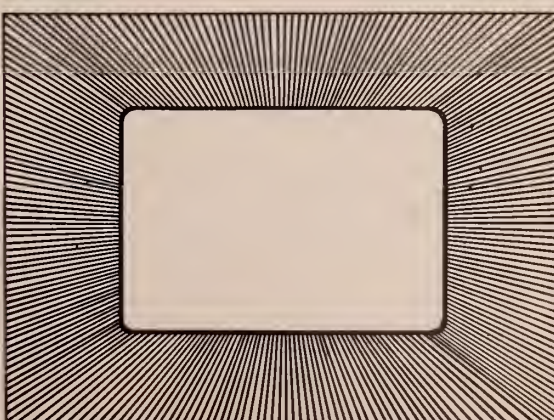
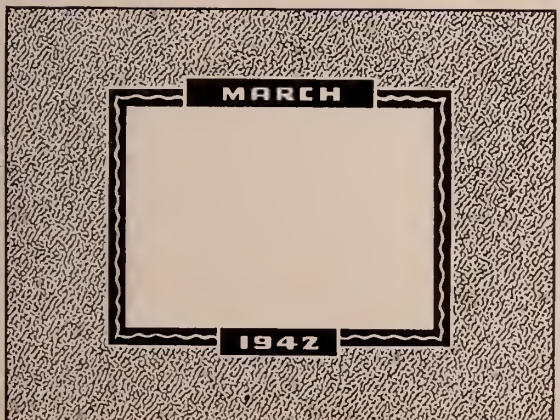
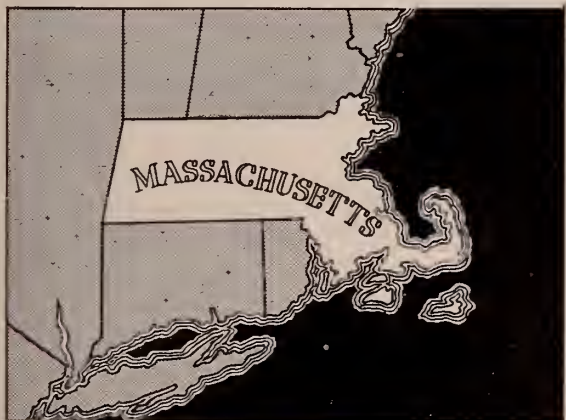
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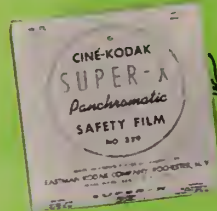
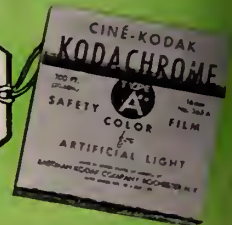
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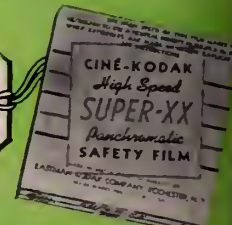
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**HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR**

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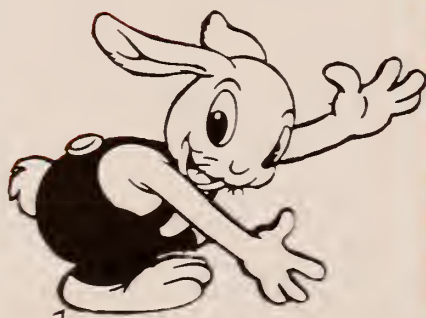


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# home MOVIES

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COVER—Joan Carroll, R. K. O.-Radio starlet of "Obliging Young Lady" obligingly poses with her Easter pets.

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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



• YOUR PETS are even more interesting on the screen. Why not feature them in a movie?

A P R I L

1942

NUMBER 4

VOLUME IX



## REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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EDITOR

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## The Reader



SPEAKS

### Eights Out of Focus

Here's another angle on that "title-out-of-focus" problem:

Gentlemen: In your January issue, page 25, you give the answer for out-of-focus projection. True! True! For 16mm. perhaps. But with 8mm. film there is still another very important point that must be considered. In slitting double 8mm. film into two single 8mm. widths, some processing laboratories do not always perform this slitting operation accurately with the result that occasional bulges are created—i. e., the film is wider in some places than others—and will not run through the projectors with accurately machined film gates without buckling and causing temporary out-of-focus projection.

I discovered this while using a friend's projector which had a different type of film gate than that on mine. My film, which went out of focus on my machine, projected perfectly with his.

—G. T. Merrill,  
Alameda, Calif.

### He'll Record for You!

In the January "Reader Speaks" department we published a letter from movieamateur O. W. Amador of Texas, who suggested that someone set up in business for the purpose of supplying amateurs with recordings of commentary for their home movies. The following is the first letter received offering such a service:

Dear Sirs: I should like to offer my services in preparing recorded musical and commentary recordings for amateurs as suggested by O. W. Amador in the January issue of your magazine. I have systematically experimented with all phases of 8mm. movie making during the past eight years and during the last three, have spent considerable time experimenting with home recordings for amateur films.

Movie amateurs must understand that perfect scene synchronization (as well as lip synchronization) is usually not possible due to unsteady speeds of moderate priced recording and play back turntables. This inaccuracy, coupled with the undisputable fact that most average movie projectors do not run consistently steady, could—and likely will—cause the recording to be as much as two or three seconds out of time with the scene.

The simplest, the ideal way is a turn-

table which the amateur can use to fade the required music in or out at the proper time; but of course this does not take care for the need for commentary speech.

Other points which the amateur should consider is that a 200-foot reel of 8mm. film, for example, will run about 16 minutes on the screen, while the average 10-inch record, turning at 78 revolutions per minute, runs between 3 and 3½ minutes. Recordings made—and played—at 33-1/3 R.P.M.'s, of course, will solve this problem—providing the amateur is equipped to play recordings at this speed.

I have many proven facts and ideas involving cables, stroboscopes, etc., that I'll be glad to discuss with any inquiring movie amateur. Also I'm in position to make sound recordings for amateur films as suggested by reader Amador. I am a script writer and attached to the dramatic staff of radio station KMBC in Kansas City which I feel qualifies me to do an acceptable job with these home movie recordings.

—Kenneth Carlson,  
4220½ Olive  
Kansas City, Mo.

### Saving His Tires!

Here's an idea—not new—but applicable to many amateurs whose filming activities might otherwise be hampered by the rubber situation:

Dear Editor: For some time we had been planning on spending a two weeks' vacation in Florida this spring; then along came war, and subsequently tire rationing which makes a long motor tour now out of the question.

However, since acquiring movies of Miami was one of the main reasons for planning our trip, the idea occurred to me that we could still enjoy such a trip by obtaining movies of Miami and points along the way and enjoy a synthetic vacation to Florida via our home movie projector.

The first thing I did was to communicate with the Miami Movie Makers Club and ask if they would make some 8mm. movies for me of important spots within their city. J. Mendelson, club director, replied, saying if I'd send along the necessary film, he'd shoot the scenes gladly.

While he was shooting for me, I thought I'd like to make the "vacation" picture complete by including scenes

● Continued on Page 170



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## • TITLE TROUBLES •

By GEORGE W. CUSHMAN

**I**F you have any questions concerning titles or title-making, Mr. Cushman will be glad to help you. You may address him in care of this magazine or direct to his residence, 504 Stanton Ave., Ames, Iowa. Don't forget to mention the kind of film used, light source, exposure, developer, etc. Send along a sample if possible, and don't forget to enclose a self-addressed stamped envelope for your reply.

*Q. I photographed a paragraph from a newspaper the other night by putting it in my titler and filming it as I would an ordinary title. However, the texture of the newspaper is too highly magnified when the shot is projected on the screen. Is there anyway I can refilm the newspaper and eliminate this objectional feature? I used a good exposure meter and my exposure seems perfect.—M. S., Lima, Ohio.*

A. Your exposure no doubt was perfect—too perfect. Your meter gave you an average reading, but in this case it would have been better to disregard the reading and over-expose one or two stops, thereby obliterating the texture of the newspaper without materially affecting exposure on the lettering.

If you are using regular black and white reversal film for this shot and your newspaper copy is not printed any too well, it is possible that if you over-expose, as suggested above, the black lettering will show grey instead of deep black. Should this occur, shoot the newspaper shot on positive film, develop the film in a contrasty formula, then make a contrasty print for projection.

*Q. I have read that filters have successfully been used with Kodachrome in filming titles composed of block letters, in order to lend color to the letters. However, the film manufacturer does not recommend use of filters, but I should like to try this stunt if you think it could be successful.—H. A. R., New London, Conn.*

A. Use of a filter, when filming white title letters with Kodachrome, would cause the letters in the title to appear similar in color to that of the filter. Using filters in this way is an easy method of “painting” and “unpainting” white block title letters quickly. It is superior to using tinted base films since it provides a means for making lap-dissolves from one color to another.

A color filter may be used in front of the lens or in front of the light source—if a colored glass or gelatine can aptly be termed a filter when used before the light source. Nevertheless, using the color before the light provides means for obtaining some spectacular effects in Kodachrome titles.

In titling with block letters, some amateurs place a filtered light of one color on one side of the title and another colored light on the opposite side, producing a two-colored shading in the title letters.

Another idea is to make up one or more “color wheels”—large discs with holes or squares covered with colored cellophane or gelatine sheets—place one of these in front of each titler light source and slowly rotate so the colors change slowly as they play on the title letters. Remember, however, to allow for diminished light and increase your exposure two or three stops.

But getting back to your original question: Yes, filters can successfully be used with Kodachrome film when shooting titles composed of white letters on dark backgrounds. However they are not recommended when filming title compositions in color or in regular color photography.

*Q. I have seen professional shots in which the camera travels in one continuous shot from a closeup of a letter to a medium shot of some object in a room or other scene. Do the professionals have special lenses which enable them to shoot a continuous scene from closeup to long shot all in sharp focus, or do they use a great amount of illumination, thus permitting stopping down the lens to the maximum to gain extreme depth of focus?—C. F., Montclair, N. J.*

A. Yes, the professionals have special “zoom” lenses which are manually operated to change focus as the camera gradually swings from the closeup to the long-shot phase of the filming. However, if you have a focusing lens on your camera, you can achieve similar results, providing it will focus down to two feet. Start your camera with the lens focused on the closeup subject, then, as the camera is panned toward the distant object, gradually change focus of the lens to correspond with distance of object from camera.

This will require the assistance of another person to manipulate the lens, and

• Continued on Page 170





*Home Movies*

MAGAZINE



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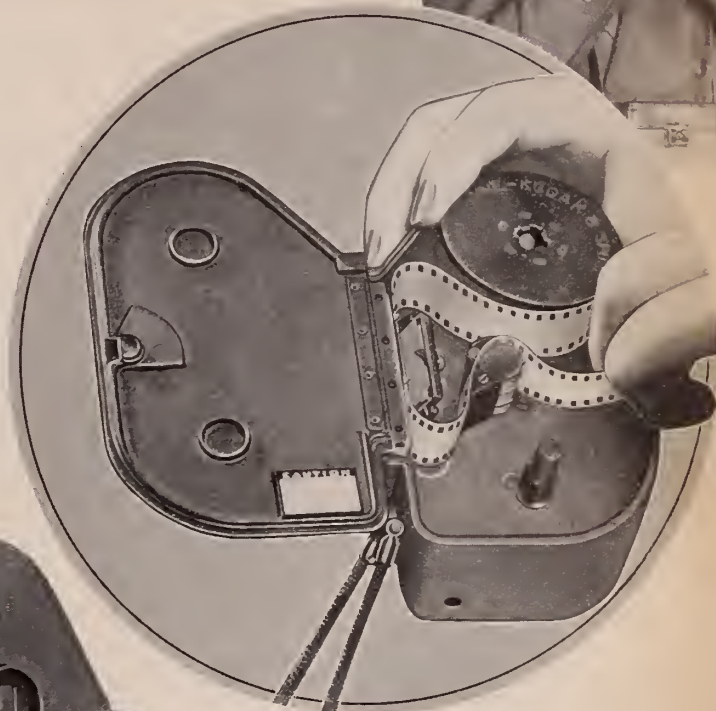


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SPROCKET CONTROL is a vital part of the finest 16 and 35mm. cameras, generally used by professional cameramen, including newsreel photographers who must get sharp pictures of action as it happens. In the Revere 8mm. Camera, an exclusive reciprocating sprocket completely absorbs any variance of film tension caused by the change in speed of the film as it winds on to the take-up spool. (No tugging on the film gate!) The Revere's sprocket also keeps the loop below the film gate constantly at the proper size to insure free movement at all times. For sharp, steady 8mm. movies, ask your dealer for the Revere Camera, with sprocket film control! Write for literature! Revere Camera Company, Dept. 4HM, 100 E. 21st Street, Chicago, Illinois.



### SIMPLE TO LOAD AND TO OPERATE

As shown by the above illustration, you drop the reel of new film on to the take-up spindle, place the film in the gate so that it follows the white line for the loop and run it around the sprocket and on to the take-up reel. Then close the gate and door and you're ready to shoot.

### REVERE "88" CAMERA

takes movies of which you will be truly proud. Here are a few of its many advanced features: Eastman-licensed spool and spindles, **precision-built mechanism**, 5 speeds with positive speed governor control, built-in parallax-corrected view-finder, and **reciprocating sprocket** film control. Complete with Wollensak F 3.5 lens, \$38.50.



**REVERE MODEL 88**  
Complete with F3.5 lens \$38.50

### REVERE "80" PROJECTOR

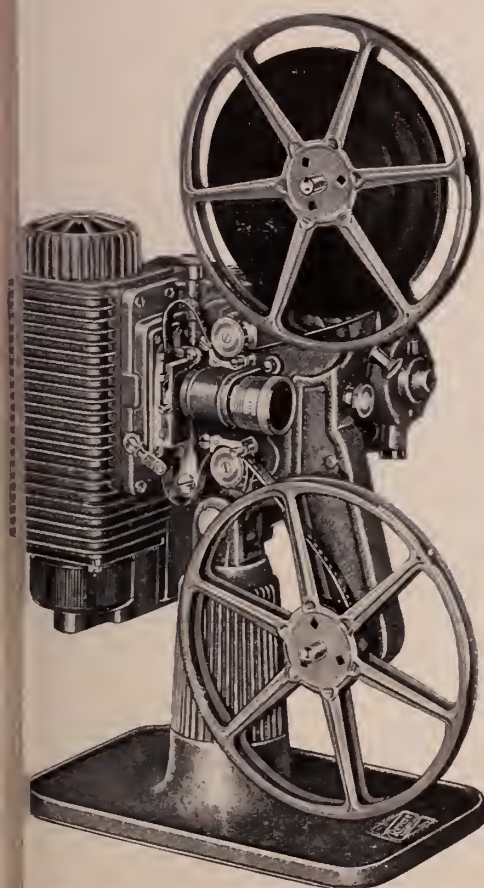
For sharp, brilliant movies, ease of threading and simplicity of operation, the Revere 8mm. Projector is today's outstanding value. It excels in features essential to perfect projection, smooth performance and complete film protection: **powerful AC-DC motor**, double blower cooling system for lamp and film, high-ratio duplex shuttle film movement, **enclosed** precision mechanism (no belts), fast rewind, **radio interference eliminator**. Complete with 500-watt lamp, F 1.6 lens and one 300-ft. reel, \$75.00.

### REVERE "85" PROJECTOR

has the same features as the "80" plus **duo-shield light diffuser**, **micro-tilt**, **beam threading light** and **carrying case**. Complete with 500-watt lamp, F 1.6 lens and one 300-foot reel, \$89.50.

### REVERE "99" CAMERA

To the mechanical features of the "88" have been added in this model a **turret head** for three lenses and an **extra optical view finder** for use with telephoto lenses. By rotating the head, you can change instantly from regular 1/2" lens to 1" or 1 1/2" telephoto lenses. Complete with one Wollensak F 2.5 lens, \$77.50.



**Revere Quality 8<sup>M</sup>/M Equipment**

\*\*\*\*\*



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and Yourself!*

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444

DISTINCTIVE

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PROJECTION IN EVERY TYPE  
AND STYLE OF SCREEN FOR  
THE FINEST QUALITY  
REPRODUCTION FOR EVERY  
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*Screening!*

No matter what your needs you'll find a **RAVEN SCREEN** serves you best. For these are the screens selected from among all others by some of the nation's foremost cinematographers as well as movie chains and Eastman Kodak for their gorgeous Cavalcade of Color at the World's Fair.

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22" x 30" to 70" x 70"  
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30" x 40" to 52" x 72"  
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45" x 60" x 70" x 96"  
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Metal Case Hanging  
22" x 30" to 12' x 12'  
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70" x 70" to 12' x 12'  
Wood Roller and Batten  
48" x 48" to 12' x 12'  
Thruvision  
18" x 24" to 45" x 60"



RAVEN SCREEN CORPORATION

314 EAST 35 STREET  
NEW YORK CITY

## With the REEL FELLOWS

FRIENDLY FRATERNITY



OF MOVIE AMATEURS

The mailbox is brimming over this month with countless interesting, enthusiastic letters from Reel Fellows from coast to coast. So we'll give space to a few of them here for the messages they contain for other members:

To the Secretary:

It was not until last June that I really became "hot" over amateur movies. I had been a still camera fan since early in 1925 when an f/4.5 lens was considered tops and the vest pocket Kodak was the smallest camera made. I went through the usual stages of evolution in amateur photography and am now in the "four camera class"—possessing a Contax II, Super Ikonta "B", Series D Graflex, and 4 by 5 and 5 by 7 view cameras.

Last June I saw my first copy of *HOME MOVIES* and immediately became interested in this field of amateur photography. I saw movies made by other amateurs with less experience than I had and so, on the spur of the moment, I bought a complete outfit from camera to projector.

Since that momentous day I have taken 2,000 feet of 8mm. movies, 750 feet of which are in Kodachrome. I have been buying *HOME MOVIES* regularly from our local photo shop and have made the reading of your magazine a "must" in our family. You see, my wife is also quite adept at handling our movie camera and she has gained much valuable information from *HOME MOVIES'* pages.

I have had so much fun making movies that I cannot shoot enough film in a given time to be satisfied. Now that our country is at war, I am trying to record as many scenes around my neighborhood (without running afoul of forbidden areas) as I can, so that the life and tempo of our preparedness phase will be recorded; also, the many spots familiar to us which may change when the god of war gets his work in.

So, make way for a new subscriber and a new REEL FELLOW! Send me my pin, camera insignia, and all the rest—and keep sending us *HOME MOVIES* for the next twelve months.

Very truly yours,

—Anthony P. Formanek  
New York City, N. Y.

Gentlemen:

I own a Revere model 88 cine camera. I'm wondering if any brother Reel Fellow has made a turret for this model camera? If so would appreciate hearing from him.

## REEL FELLOWS

This department chronicles the doings of Reel Fellows from coast to coast. Why not keep your brother Reel Fellows informed of your activities through this column? Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this fast growing organization.

Any photos of your activities will be welcome and every consideration will be given to their publication when space permits.

I'm also interested in starting a local chapter of the Reel Fellows. Interested movie amateurs are invited to write me.

—G. Douglas True  
Boston, Mass.

Dear Editor:

Here's a call to all Reel Fellows!

An urgent appeal is pouring forth from this member for correspondence from other Reel Fellows on the subject of our mutual hobby. It is about time that we climbed off our shelf and got acquainted with some of the best all-around reel fellows this publication has made possible.

Some one has to make the first move and it might as well be me. My husband, also a Reel Fellow, would welcome correspondence from male members and I would like correspondence from feminine Reel Fellows. So far, several Reel Fellows have sent us bits of film to splice into our "Reel Fellow Reel" we started only a few months ago. And something tells us this is to be one of our most prized possessions.

In a time of crisis, such as our beloved Country is now experiencing, many of us may not feel like corresponding when hearts are seared by trouble and anxiety; but to keep our heads high and our hopes realized, correspondence from brother movie hobbyists is the very pick-up we need.

My husband bet me \$10.00 worth of film that I won't get a single letter in response to this appeal. I have taken the bet.

Looking forward to your letters, I remain,

Sincerely,

—Marie Zander,  
616 Stebbins St.,  
Toledo, Ohio



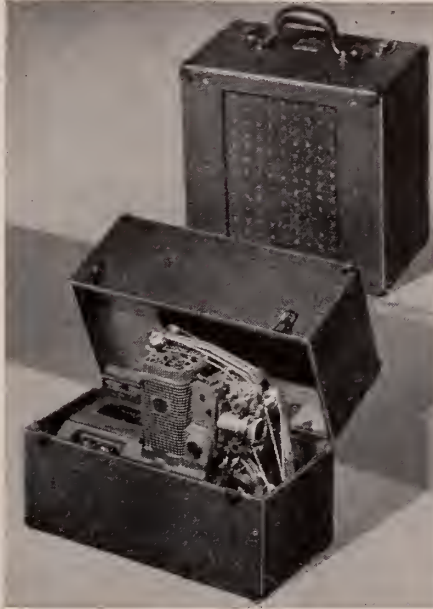
# AMPRO Projectors-

## *So EASY to Carry and Set Up*



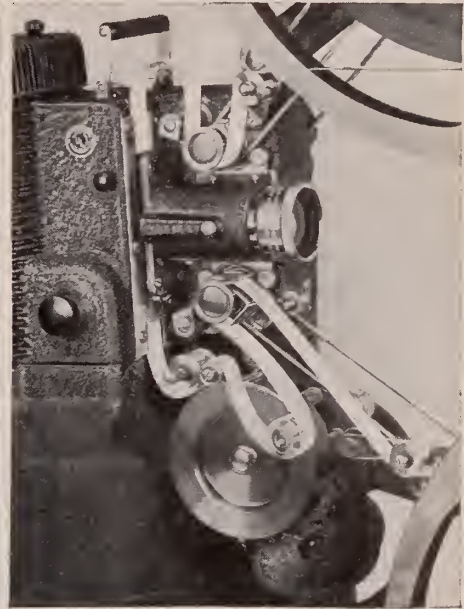
### PORTABLE

Compactness of design has reduced the weight of Ampro projectors to a minimum making them convenient to carry



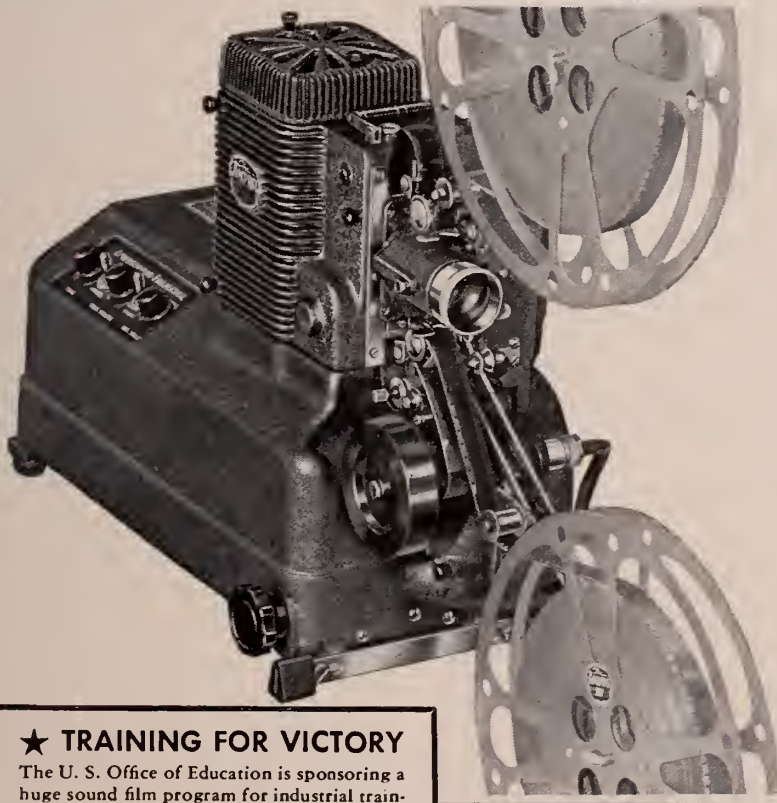
### CONVENIENT

★ Reel arms are permanently attached so they can be unfolded and swivelled into position for instant use



### SIMPLE OPERATION

★ Film "threads" straight through projector which has been simplified by employing only two sprockets



**I**N analyzing the many technical advantages of Ampro projectors, you should not overlook their basic superiority of design in relation to ease of setting up. Ampro projectors can be unpacked and swung into action in a surprisingly short time—with minimum fuss and delay.

In addition, other Ampro features include: Triple claw movement • natural sound reproduction • tube operation approved by Radio Mfr's. Assn. • flexibly mounted motor • direct light to the photocell • Underwriters' approval for 1000 watt lamps • all tubes convenient for quick replacement • non-overloading of amplifier tubes • standard lamps procurable everywhere at no extra cost • all electrical features built on one removable chassis for simplified service • fast automatic rewind • tubes carry oil to all points from centralized oil cup • Oilite Bearing and precision ground shafts employed throughout • convenient one hand tilting device • special threading light and pilot light.

#### Send for Complete Story

Although the demands of the U. S. War program may make it impossible to fill your requirements immediately—every person interested in better 16mm. projection should get full details of the Ampro story right now! Write today!

# AMPRO

Precision Ciné Equipment

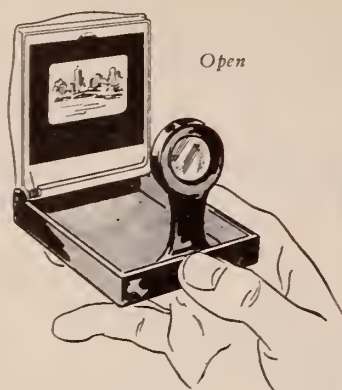
### ★ TRAINING FOR VICTORY

The U. S. Office of Education is sponsoring a huge sound film program for industrial training in connection with National Defense. Ampro educational dealers are fully informed regarding this comprehensive sound film program. Contact your nearest Ampro dealer or write us for free catalog describing each film.

**AMPRO CORPORATION**  
2851 NORTH WESTERN AVENUE (Dept. HM442) CHICAGO, ILL.



# • One Reel Movies •



## The New DA-SCOPE KODACHROME VIEWER



A compact folding slide viewer handsomely made of durable red and white plastic, that practically makes Kodachrome stills "breathe." The magnification of the viewing lens is such that the smallest detail is brought into sharp and clear focus. The lens springs into position when the Da-Scope is opened. The translucency of the white plastic top permits both sufficient illumination and diffusion for viewing the slide. The small size ( $2\frac{3}{8} \times 2\frac{3}{4} \times \frac{5}{8}$ " ) and light weight of the Da-Scope make it truly a "vest-pocket" instrument.

**\$1.95**

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World's Largest Camera Store  
Built on Square Dealing

Established 1898

### Family War Documentary

Why not a one-reel movie showing the family's activities during this second great World War? Today all of us are involved in the exacting demands of war which begin now to be felt in many intimate ways. Unlike those outside the movie amateur fraternity, cine enthusiasts have a unique opportunity to make a permanent record of the many ways in which the war program affects their lives. Such a film will be a priceless document of the war era for years to come.

Open your film with a re-creation of how you first heard the news of the bombing of Pearl harbor. Perhaps you might be entering the driveway of your home after a Sunday outing on that day, when a neighbor leans over the fence and asks if you have heard the "news." You are amazed as he tells the tragic announcement he heard on the radio. You rush into the house to turn on your radio, or reach over and turn on the car radio to hear the latest bulletins.

Then perhaps you send Junior down to the drug store to get the latest newspaper in order to read a fuller account. Subsequent shots could be faked by showing a paper being thrown on the porch after Congress declared war next day. If you have saved the newspapers of those memorable days, or can buy them now, a good touch would be to show a medium shot of the front door and a paper flying into the scene and hitting the door. It comes in flat and the camera picks up the ominous headlines in close-up.

With the copies of front pages or headlines you have been able to save or buy from the newspaper office, construct your war documentary if possible in continuity as the various events really happened. On the other hand, it might be easier and almost as effective to film a collection of sequences showing various war activities of the family, without making an attempt to follow the time sequence of all events since opening of the war. More telling effect, for instance, can be made of the tire situation after it really begins to pinch the family car, now or a few months hence, instead of when the first tire "freezing" order went into operation.

The past few months have been loaded with headlines of events and government edicts, all of which are valuable as subtitles in your war picture. After the opening sequence of the family on December 7, the headline close-ups would introduce the edict relating to tires and retreads. Dad could be shown switching tires from wheel to wheel as a conserva-

•If you have an idea for a short movie, something easy to film—send it to the editors for publication in this department. Ideas that are published will bring the contributors a 100 ft. 16mm or 50 ft. 8mm film subject selected from the catalogs of our advertisers. Address contributions to ONE REEL MOVIES, Home Movies Magazine, 6060 Sunset, Hollywood.

tion measure, or he could be jacking up all the wheels as he abandons the car for the duration, finally taking to riding a bicycle to work.

Final draft registration day might easily have caught the man of the family. Some type of sequence in ultra-close-ups of hands or feet might even now be accomplished easily to give the impression of Dad signing for the draft.

If there's a son in the family who has been called to the army, it will be easy enough on his next leave to fake a few shots relating to the draft call or enlistment. After the headline about the draft registration day, cut in with a shot of the boy in civilian clothes bringing his notice home or receiving a piece of mail that either gives his draft classification or tells him to report for his physical examination. These communications from the draft board have undoubtedly been saved in every family and can be filmed in close-up to add a further record to the picture. Later, you should have a picture of the soldier boy in his uniform.

After the headline of sugar rationing, film a sequence of the family at dinner, each one carefully measuring only half a teaspoon of sugar for each cup of coffee or dish of dessert. Or for a comedy touch show the family passing around the ration of sugar tied in a small cloth bag and being dunked in a cup of coffee, then passed on to the next person at the table.

The collection of old metal, used toothpaste tubes, newspapers and magazines, etc., should be an important part of the reel as it tells of a phase of war activity in the home. Mother can be shown as she picks up papers and puts them neatly in the garage. Similarly, activities of mother and girls in the various Girl Scout, Red Cross and Ambulance Corps work should certainly be included in short sequences. The sewing of garments at the Red Cross center, the knitting of sweaters or socks at home are bits of action obviously desirable for a reel of this kind.

Some emphasis should be made on depicting the rising cost of living as a record for the future. Perhaps you might

• Continued on Page 169





# Sign This—



## THE REEL FELLOWS

c/o Home Movies, 6060 Sunset Blvd.,  
Hollywood, California.

I am enclosing one dollar (\$1) membership fee, for which please enroll me as a member of The Reel Fellows and send me my membership card, camera insignia, and gold emblem pin. I have been shooting movies (length of time) \_\_\_\_\_

My equipment is 8mm \_\_\_\_\_ 16mm \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

**W**HETHER your equipment is 8mm. or 16mm.—and no matter how long you have been shooting movies—you should enroll now and join that grand organization which incites a friendly and fraternal feeling between all amateur cinematographers

... THE REEL FELLOWS

All sorts of advantages immediately become available to aid you on your glorious trip to more fun, friends, knowledge, economy, prestige and standing in the ranks of non-professional movie makers—when you join

... THE REEL FELLOWS

First you sign the coupon above and send it in to headquarters with one dollar. It is just as simple as that. You then receive a gold pin, the emblem of the organization which introduces you to every other member on sight. Also an insignia for your camera which labels your equipment. Your membership card completes the credential package you receive just as soon as your application has been received by

... THE REEL FELLOWS

Upon request, the club will then forward to you a list of other members in your company so you may

## And Become . . .

# A REEL FELLOW

### You Owe It To Yourself To Get The Most Fun Out Of Making Movies By Joining Right Now!

make friendly contact with all those amateur movie cameramen pledged to cooperate with you. According to the locality in which you live you may or may not find that there is already a charter branch of the organization. If not, help the others start one. In any case, boost with your fellow members for your own local club of

... THE REEL FELLOWS

Give a helping hand wherever and whenever you can. You'll find the other members doing just that for you. That's the spirit of the finest bunch of movie amateurs that ever clicked a cine camera. You'll really begin to appreciate it when

you join the question-and-answer correspondence phase of the club now being enjoyed by hundreds of members across country. Or when you go on your vacation and discover that wherever you go, you'll find

... THE REEL FELLOWS

Yes, if you own a camera and have the slightest spark of enthusiasm in your blood, you owe it to yourself to join today. Then watch that spark explode and free those pent-up emotions of yours—to go places and do things—shooting for "The Movie of the Month" and the many other awards available to all members of

... THE REEL FELLOWS

# REEL FELLOWS

## A Friendly Fraternity of Movie Amateurs







# HOME MOVIES

Published in Hollywood

APRIL 1942

**B**EFORE the days of priorities, Roy Smith, an Akron, Ohio, auto mechanic and avid cinebug, built himself a successful 16mm. sound-on-film camera. Perhaps it would be more accurate to say that Smith converted his old model 70 Filmo camera to a single-system sound job which, he states, gives commendable results considering the fact it is powered by an ordinary, non-synchronous electric motor.

All that remains of the original camera is part of the case, a right-angle gear, and the shutter mechanism. The original spring drive

mechanism, sprockets, take-up spindles and gears have been removed and replaced with an electric motor drive, a galvanometer and optical recording system. 200 foot capacity magazines have been mounted on top of the camera in professional fashion. All these alterations and additions may be seen in the accompanying illustrations.

The original Filmo single-lens mount has been replaced with a two-lens turret which provides space for additional lenses when needed. A critical focuser was also built in as well as a masking device for producing split-stage and other trick cinematic effects.

Smith designed his own 200-foot film magazines and had them cast of aluminum (when defense priorities were unknown). He also constructed a 400-foot capacity magazine from sheet metal.

The galvanometer and optical system, which are essential to putting the sound track on film, he purchased as a complete unit and fitted it to his camera. In his early experiments, Smith used an old spring drive phonograph motor to turn the camera movement at the required 24 frames

**E. J. EISENMEIER** made the beautiful floral shot on opposite page which affords a splendid title background for home movies of spring subjects.

• Pictured here among all the necessary sound accessories, is Roy Smith's single-system sound camera.



Fig. 1

## *This movie amateur built his own* **SOUND CAMERA**

B y B I L L A . J O N E S

per second. And believe it or not, this unorthodox set-up turned the camera at fairly consistent speed, according to Smith.

This mechanical-minded movie amateur chose to build a single system recording camera in place of the multiple-unit double-sys-

• Continued on Page 157

• Below—two close-up views of sound camera showing important details.

Fig. 3

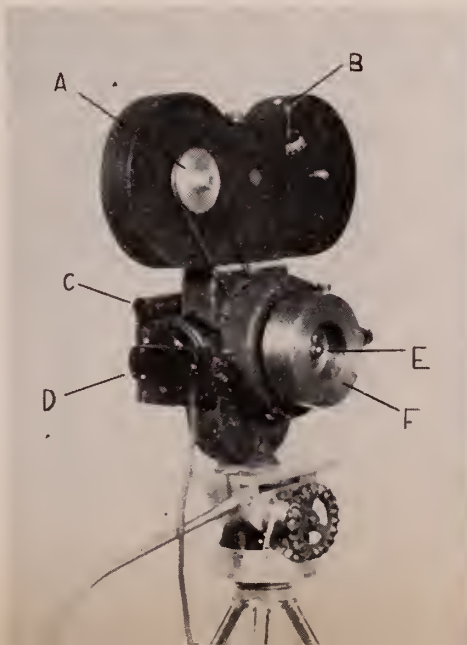
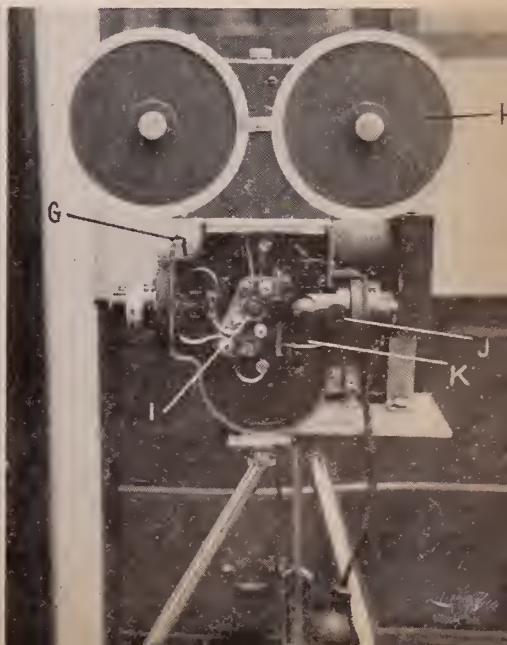


Fig. 2





Ross Madden

• Here is fine example of a carefully exposed shot. Note full detail of animals and other objects in the shadows in the background. Even with an electric exposure meter, allowance must be made for the preponderance of dark area in a scene like this. And in shooting an action shot such as this, it required quick mental calculation—something that comes with experience to all photographers.

# *What the beginner should know* *about* **EXPOSURE METERS**

By STANLEY E. ANDREWS

**T**HE logical sequel to our third lesson for the beginning movie amateur—which appeared in the March issue and dwelt on the subject of film characteristics—is the subject of exposure meters and their use in determining correct exposure under all light conditions.

The methods employed by photographers, experienced as well as novice, for calculating exposures are varied indeed. For the most part these methods may be numbered as four distinct "systems." Many photographers and cinematographers of the old school arrive at exposure from a knowledge of light values acquired through years of experience. Some seldom use a meter, depending upon their intuition and knowledge, to set exposure "right on the nose"—and they usually do.

The less accomplished, having yet to buy an exposure meter, consult the built-in exposure guide on their cameras and achieve fairly uniform results under average light conditions. The third method is that of employing an inexpensive "extinction" type meter—the kind you hold to the eye and sight on the object or scene

and calculate exposure according to the darkest numbered or lettered segment of the meter's light density strip. The fourth is that of employing use of an electric or "photo-cell" exposure meter.

The first method needs no further discussion. Amateurs who would follow method No. 2 should first learn to appraise light conditions accurately and particularly to know the difference between a "light" and "dark" interior in calculating indoor exposures for artificial light. A room with light walls and light woodwork could not be considered altogether a "light" interior if drapes and other furnishings were preponderantly dark. Unless there is considerable reflection of light from walls of a room, unobstructed by dark furnishings, the room should be classified as "dark" and the exposure indicated by the built-in exposure guide followed. As a rule, one seldom sees an over-exposed interior shot in the average run of amateur movies, with the exception of some close-ups, and it would be well always to allow for slight over-exposure in calculating interior lens settings with aid of built-in exposure guides.

As for meters, many movie amateurs have

• Movies, poorly exposed, are uninteresting. So it becomes important to the amateur early to perfect his technique of exposure calculation whether by intuition or through aid of a meter.

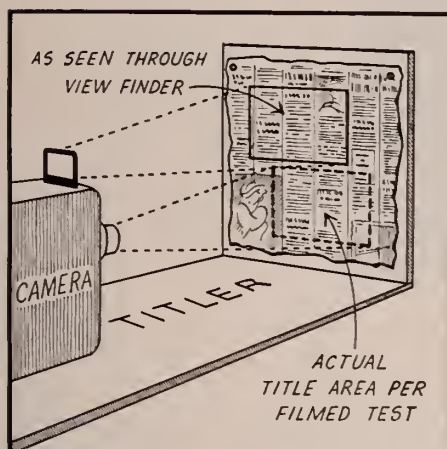
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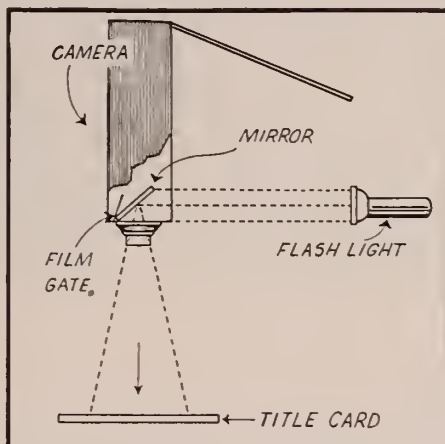
# HOW to center titles . . .

**T**HE most troublesome obstacle in the path of many amateurs who would film their own titles is the problem of accurately centering camera on the title card. Actually there are several very simple ways in which accurate alignment can be assured—six of

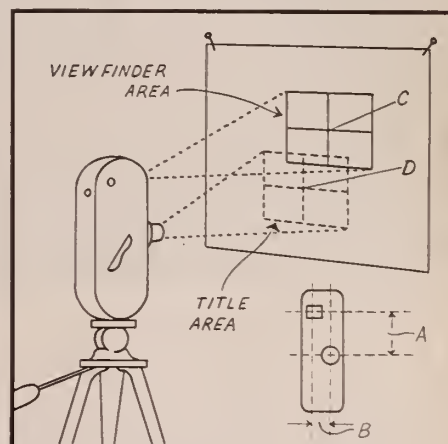
them illustrated and described here. Choose the method that appeals most to you, set up your camera and shoot a short test strip. When you see how easy it really is, you'll surely get busy on one of the most fascinating phases of movie making—filming titles.



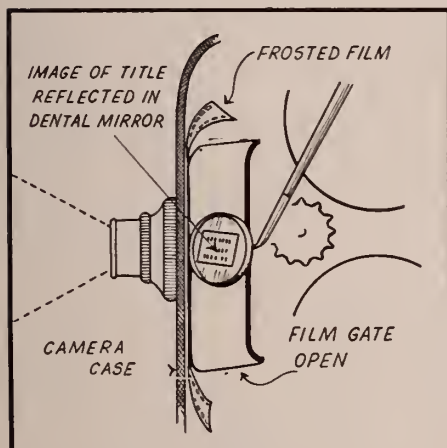
**With All Types of Titlers**—centering can be accomplished by placing a piece of newspaper on the title board, securing camera in place, and shooting a short test strip of film at proper exposure. When developed, the area filmed may permanently be marked on the newspaper, the printed wording, etc., serving as a guide for tracing the outline. Where titler does not provide a dependable guide for securing camera in same place each time, the area seen through viewfinder should also be traced on the newspaper and the camera aligned with this area each time by sighting through viewfinder.



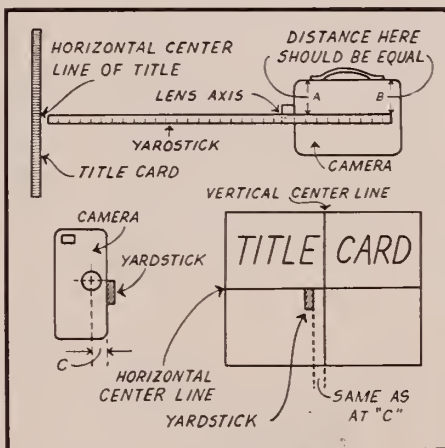
**Centering By Projection** is easily accomplished where camera film gate may be opened 45° or more. Insert a small mirror behind the film aperture (a dental mirror is excellent for this purpose). Direct beam of a pocket flashlight into mirror. Beam of light reaching title board will indicate exact title area and position that will be photographed by the camera. With home made title boards, outline this area with pencil. With typewriter titlers, adjust camera so projected beam is centered in card holder. It is important, too, to hold flashlight exactly at right angle to camera, and as close to mirror as possible.



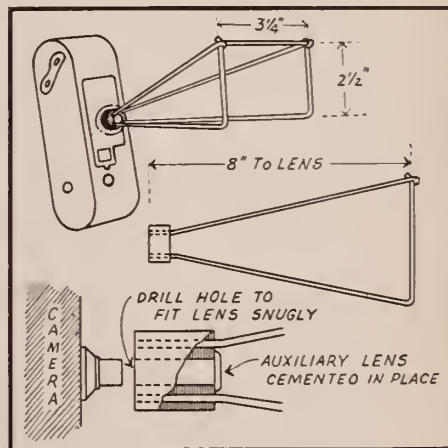
**No Titler Is Required** for making titles if this simple plan is followed. After determining exact dimensions of horizontal and vertical offset between lens and viewfinder of your camera (A and B in illustration), mark the relative position of viewfinder center (C) and lens center (D) on a sheet of paper. With pencil and ruler draw rectangles the size of title cards to be used—one each for viewfinder and title areas, as shown. Set up camera at required distance and focus viewfinder on viewfinder area. Title area will then be in alignment with lens. Next affix an auxiliary lens in front of camera lens and start filming.



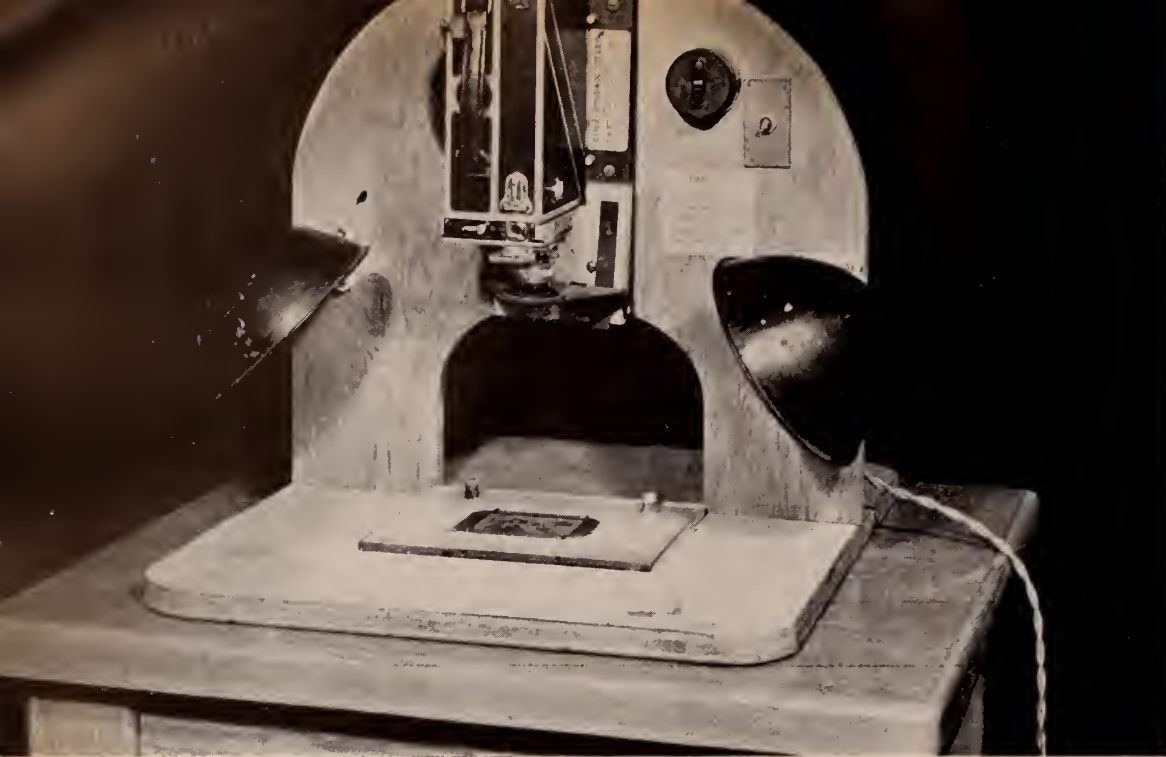
**Titles Can Be Centered** with mirrors, and again a dental mirror is a handy tool for this. With camera in place on titler, but not threaded, insert a short piece of frosted film behind the film aperture. (You can "frost" it yourself with a piece of fine sandpaper). Turn on Photofloods, open lens wide, and image of title as seen by lens will be reflected onto frosted film, thence to mirror. If not perfectly centered, title or camera may be moved until alignment is accomplished and camera or title position permanently marked for future use. Thread film in camera and shoot.



**A Common Yardstick** or ruler may be used to center camera on title card as shown here. First measure distance from top of camera to line representing lens axis and place mark at both ends of camera indicated at A and B. Place yardstick against side of camera, as shown, and it will point to horizontal center line of title board. The vertical center line may then be determined by measuring distance between center of camera lens and side of yardstick, as shown at C, and this dimension marked on title card. For accuracy it is important to use a sturdy yardstick free of warping.



**A Wire Frame** like that pictured here can be used for centering camera on ultra close-ups as well as on titles. Actually it is a complete titler which any amateur easily can make, lacking only the title board. The wire frame, supported by the wooden collar which slips over lens barrel, extends the desired distance, guiding the camera to correct position before the title or object to be filmed. The necessary auxiliary lens is cemented in place on the wooden collar. The four wire supports extend from holes drilled in the collar and are bent to form the alignment frame.



• A saw, hammer and screw driver is all you need to build this titling device which assures accurate centering and uniform exposure of titles at all times. Vertical filming also affords use of small block or alphabet soup letters for title composition; also permits making animated effects.

## It's easy to build this error-proof TITLER

By GEORGE W. CUSHMAN

EVER since the titler pictured here appeared in the November 1941 issue, repeated inquiries have come in from amateurs everywhere requesting details of its construction. Adaptable to all makes and models of cine cameras, it is a versatile accessory lending itself equally to animation as to titling.

This titler affords one field size only—the popular 2"x3" area which takes typewritten title

cards or those composed of alphabet soup letters. With the camera shooting down on the title card vertically, opportunity is afforded to make trick animated titles. Also, the glass panel feature, beneath which the title and title backgrounds are placed, hold the title composition absolutely flat and accurately in place—centered with the camera.

Actually this titler had its beginning with a regular Cine Kodak titler which was cut in two, as shown in Fig. 1. One might ask why cut up a good typewriter titler in order to make another? This is answered in the extra features afforded and described in the preceding paragraph. Also, this set-up provides a permanent arrangement of illumination with provision for burning the lamps at low voltage between shots—a practice which adds considerable to the life of photofloods.

The lights, being permanently located at a set distance from title board, eliminate all exposure guess work. For after initial tests have established the correct exposure, the exposure

• Continued on Page 162

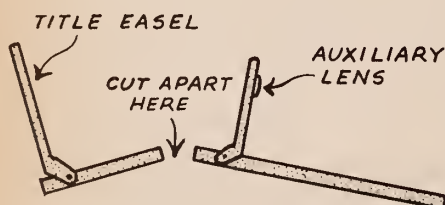
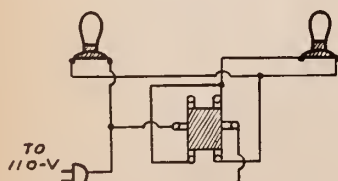


FIG. 1



WIRING DIAGRAM FOR  
SERIES-PARALLEL SWITCH

FIG. 4

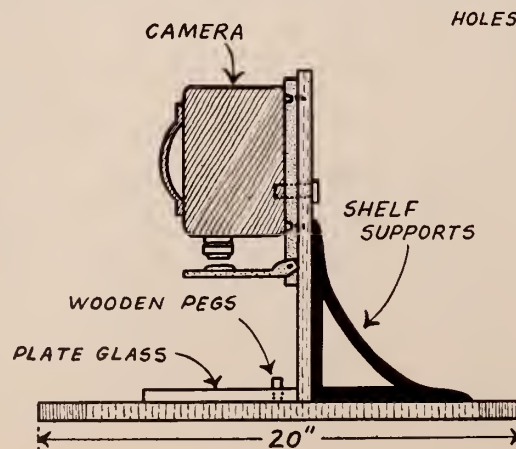


FIG. 2

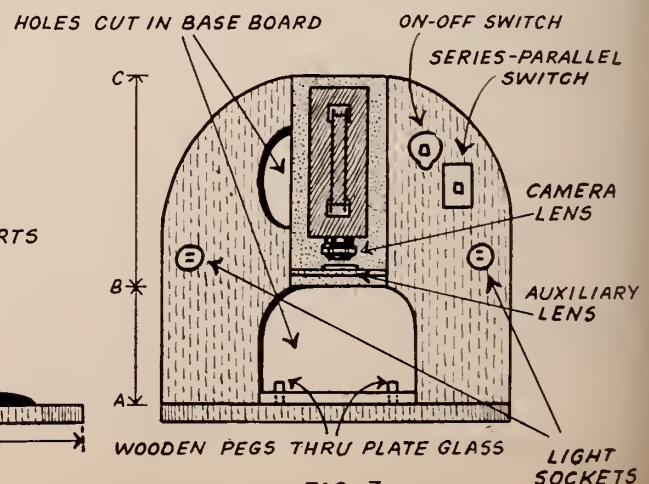
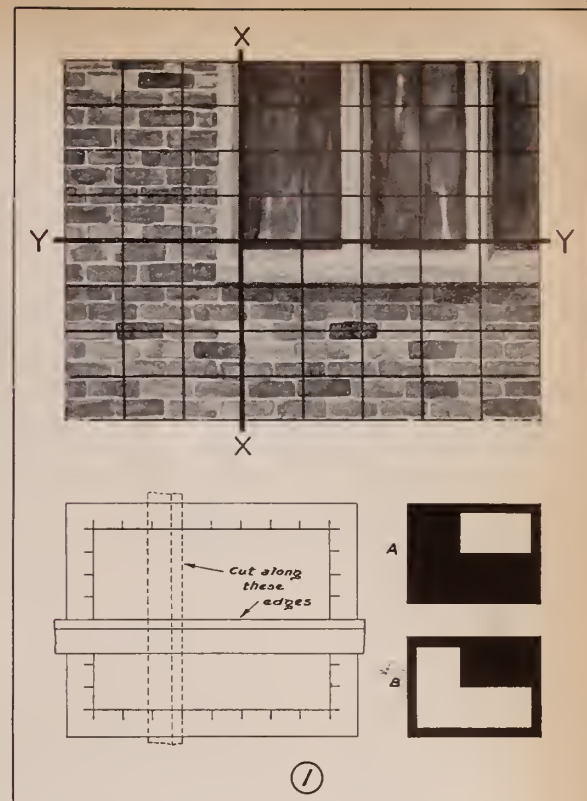
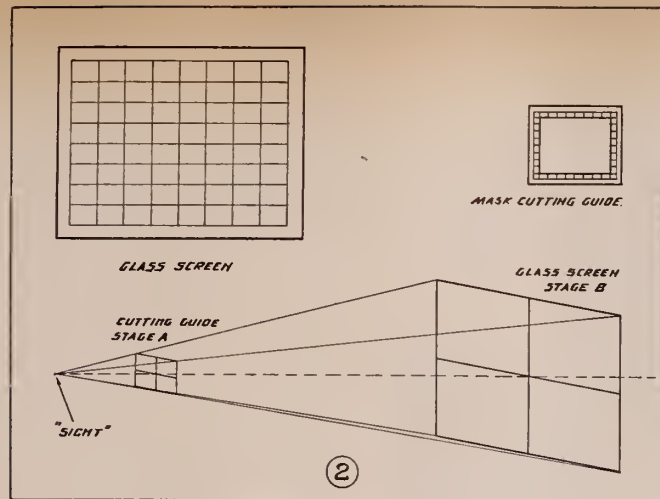


FIG. 3





# Masking methods for trick

## double EXPOSURES

B y G E O R G E A . G A U L D

AS I pointed out in the preceding article in this series, ninety percent of camera trick shots depend upon multiple exposures—two or more shots made on the same length of film, combined in such a way as to achieve the required effect. In the majority of cases, some form of masking must be employed, so that only a certain selected portion of the picture area is exposed at the one time. An effects box in the form of a mount for the masks and a hood between the mask and camera lens to cut out extraneous light is required when using the camera for this type of trick shot.

The "Frame," described last month provides for two types of masks. And incidentally, it would be well to refer to the illustration in that issue as you proceed with this article. The hood and mount fitted to Stage A forms an effects box for the use of "high diffusion masks;" that is to say, masks fixed only a few inches from the camera lens, giving a diffused line of demarcation on the film emulsion. Such masks are used when it is necessary to conceal the fact that they have been used at all.

An example of this is to be found in films showing an actor and his double, both parts being played by the same man. The camera is not moved during the two exposures and along the edge of the masks, the two exposures merge one into the other, and no trace of a "joint" is visible when the completed picture is thrown on the screen.

When a more clear cut edge is required, the mask is mounted further away from the camera on Stage B. Being further from the lens, the degree of diffusion is considerably less. In some

cases, cardboard cutouts or model sets used on this Stage may automatically form masks in themselves. The actors may appear, for example, framed in the opening of an archway cut in a model set fixed up on Stage B. The shot is first taken with the whole Frame covered in a black cloth and the model set in complete darkness. The set itself is photographed in a second exposure. Double exposure is utilized to overcome the difficulty of focusing sharply both the model set, a foot or two in front of the camera, and the actor who may be fifty feet away.

The "high diffusion" masks are comparatively small in size and must be cut to a high degree of accuracy. The Frame provides an easy means of doing this. A panel of plate glass, cut to fit snugly into the mount on Stage B, is made into a guide by dividing the edges into an equal number of parts and inscribing lines on the surface with a glass cutter, as shown in Fig 2.

A mask cutting guide is also required. This is made from a piece of sheet brass cut the same dimensions as the masks to be used, so that it is a good fit in the mount on Stage A. A rectangular opening is formed by drilling holes and filing to shape. In size, it should be equal to the field of view and at the same time be located in

• Sketches above show method of making masks for filming trick shots with the effects Frame described by George Gauld in the March issue.

• Continued on Page 165



• Left—Steve, played by Roland Ray, surprises Buck coming to rescue Brandon. Lower photos, left to right—Rita stops fight between Steve and Buck; Steve plots with Maria and Gomez for capture of Brandon; and Gomez turns captured Brandon over to Steve. Illustrations are production stills.

# MOVIE *of* *the* MONTH

B y J . H . S C H O E N

AN argument and a bet were responsible for the making of "Rita of Rocky Ranch," the Movie of the Month. The argument, according to Roland Ray of Los Angeles, who produced the film, concerned the differences and merits of 16 mm. and 8 mm. cameras.

"Those on my side," Ray stated, "put their necks out by declaring we could make a western type movie with an 8 mm. camera that would equal the quality and fidelity of 16 mm. on the screen. Our opponents, in the friendly argu-

ment, were insistent that 8 mm. could not possibly have the scope and range for the production of an outdoor action drama."

The production that followed will amaze those fortunate to see it, for actually its photographic quality surpasses results of many 16 mm. cameras. This is the exception, of course, for those long experienced in amateur movies know that few 8 mm. films equal 16 mm. in sharpness of detail nor depth of focus. Ray's success lies equally in his knowledge of photography as in the quality of his camera equipment, for much of the shortcomings in 8 mm. photography is due to the camera's optical system. But "Rita of Rocky Ranch" definitely proves that a good 8 mm. camera equipped with a really good lens will record sharp pictures especially in the hands of an operator who understands how to shoot to obtain maximum depth of focus.

As the production "stills" on this page indicate, "Rita of Rocky Ranch" is a typical Hollywood "horse opera"—a term applied to movies laid in western settings and employing cowboys and horses in action scenes. Just in case the photos suggest that a company of "professional movie people" made this picture—and you must admit they look like the real thing—we'll disclose that the cast including the producer, is strictly amateur, made up of a radio writer, a movie extra, a real estate man, a housewife, and Roland Ray, whose amateur camera turned out a beautiful job of photography.

The story concerns Rita Larrabee, a young and pretty land-poor ranch owner who finds opportunity to show her property to an eastern prospect, named Brandon. Together with Buck, her hired man, she escorts the easterner around the ranch. The trio ride out from the corral and the camera follows them in some of the finest action and scenic shots seen by this reviewer in a long time—shots marked by excellent composition and back-

• Continued on Page 161





• An outstanding shot is this fine low angle, well exposed composition from the 16mm. Kodachrome movie, "Yellowstone Park," a 3-star movie reviewed here.



## REVIEWS of three 3-star movies . . .

B Y T H E E D I T O R S

**I**N this department every month appear many valuable ideas and practical criticism aimed at raising the level of amateur movie productions. To each film submitted for review is awarded an animated leader indicating a rating for the picture of one, two, or three stars, according to judgment of the editors as to success of the production. Along with this award goes critical comment on a special review form which is mailed to the filmer when the reel is returned.

Contained in the reviews of amateur productions this month are ideas for shooting a successful vacation picture, continuity for an amusing way to utilize the unfortunate results of your first movie shooting, and a cinematic treatment of a well-known children's folk tale.

"Yellowstone Park"  
650 Ft. 16mm. Koda.

★★★  
By E.L.F.

*Continuity:* Picture takes the spectator through various scenic spots in Yellowstone Park and by means of subtitles presents a docu-

mentary account of this spectacular national park.

*Photography:* A standout job of camera work, the photography was of the finest order. The filmer framed his scenic shots excellently and exposed them perfectly. Some of his camera angles are of unusual interest as evidenced by one shot reproduced at top of this page. For instance, when filming "Old Faithful" geyser, he first shot the crowd standing near the water spout and then he apparently climbed a hill in order to look down on the geyser and catch it fully without panning. His closeups of friendly chipmunks eating from the hands of tourists and his collection of bear pictures were extremely interesting. General criticism was that he failed to include persons moving about in scenes to lend human interest to pictorial shots.

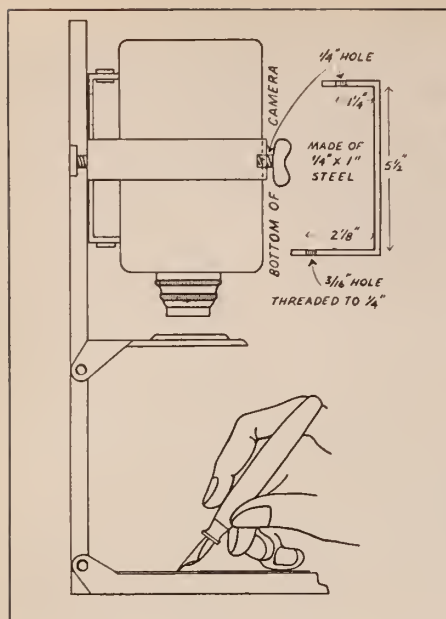
*Editing:* This filmer made the common error of not being objective enough in cutting scenes to proper length. It's pretty difficult to cut out sections of a well photographed scene, but un-

• Below, from left to right, are frame enlargements of a well executed montage shot from "Home Movies" and of the main title of "Snow White and Rose Red."

• Continued on Page 164



# THE EXPERIMENTAL



## Titler Improvement

The simple gadget described here enabled me to convert my Cine Kodak titler to a vertical titler permitting me to photograph a series of personally written signatures which I wanted for a family movie.

The titler is rigid enough to stand in vertical position. The problem was to set the camera upon it so that the writing action could be filmed right side up. This meant making a bracket that would permit attaching camera to titler upside down or just the reverse as when used for ordinary title making.

This bracket was formed of a piece of strap iron  $\frac{1}{8}$ "x1"x9", bent according to dimensions shown in sketch. Holes were drilled, as shown to permit attaching bracket to titler and camera to bracket. Care must be exercised to make sure camera lens is accurately centered with titler auxiliary lens when mounted to bracket—a precaution that must be taken before drilling holes in bracket.

This arrangement also makes the Cine

**I**F YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publications unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

**Important:** When submitting ideas, be sure to mention whether equipment you use is 8 mm. or 16 mm., enabling us to promptly forward awards adaptable to your use.

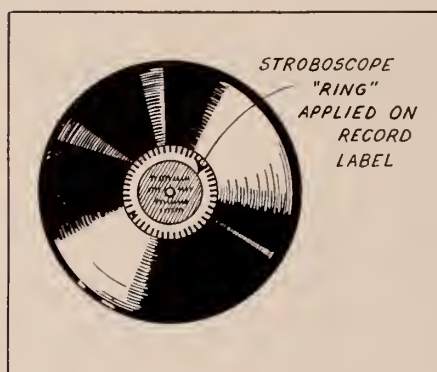
Kodak titler more versatile, enabling the filming of animated titles and other trick effects.

—W. T. Henwood,  
Boulder, Colo.

## Stroboscopes

For those who depend upon stroboscopes for maintaining synchronization between recordings and projector, here is an idea for providing a permanent strobo for each recording.

On a small panel of clear celluloid, draw a circle to correspond with size of your record labels. Draw another circle inside of this but  $\frac{3}{4}$ " smaller. Between the circles mark off 77 evenly spaced lines, using pen and india ink. Thus is provided a negative from which you can make an unlimited number of prints of the stroboscope. This may be



done by contact printing, and if you are not equipped to make the prints and develop them, your local photo finisher can do this for you.

Make as many prints as there are recordings used in accompanying projection of a picture. Then cut out the centers and trim the outside edge so that stroboscopes are now in the form of rings. Center the rings over the record labels and paste them down. Thus you will have a permanent stroboscope on each recording and one which does not cover up the record label.

—Kirk Lundwall,  
Salt Lake City, Utah

## Protection

As most, if not all, processing laboratories project unidentified rolls of film with the hope of finding some clue to the identity of owner, this suggestion will insure against your film going astray should you omit your name and address on the carton.

After threading camera, and before making the first shot, expose a few frames at the very beginning on a suitable card bearing your name and ad-

dress. In order to save film, make this exposure on the leader section.

Even though name and address of sender appears on the carton, cartons often arrive at laboratory with name and address obliterated or blurred where carton is exposed to rain or snow during its progress from mailbox to processing station.

—John L. Cole,  
California, Penna.

## Editing Aid

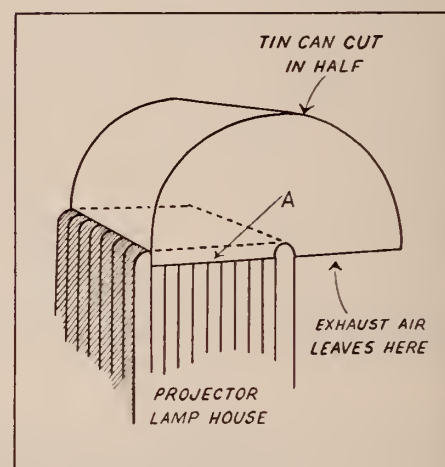
A novel editing device for holding film strips ready for editing and splicing can readily be made from a strip of lumber and a piece of sponge rubber (if you can still get it!)

A piece of pine, 1"x1"x18" is supported by a suitable base which will enable it to stand erect. To this is cemented a strip of sponge rubber approximately 1"x1" in size. Incidentally this may be cut from a sponge rubber pad such as currently sold at the housewares counter of principal dime stores.

After cemented rubber strip is thoroughly dry, make deep cuts into the rubber, using a razor blade or sharp knife, and space the cuts about 1" apart. These provide the means for holding ends of film strips.

Numbers or letters of the alphabet may be placed on the wooden support opposite each cut as an identifying symbol for the film strips.

—J. G. Cumberland,  
Des Plaines, Ill.



## Light Deflector

Owners of Kodascopes and other makes of projectors can eliminate the glare of light issuing from top of lamp house by rigging up a simple deflector like that pictured here.

Take an empty can of suitable size and cut it in half. Solder one-half of the

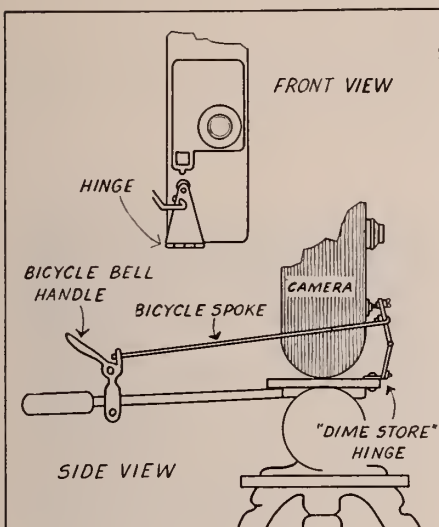


# CINE WORKSHOP

## gadgets, tricks & shortcuts contrived by Cinebugs

lid to the open end. By bending flaps, provided for in cutting the can (as shown at A in sketch), deflector will fit snugly in place over top of lamp house.

—L. G. Thompson,  
Medford, Mass.



plied to nearly every make of rewind now marketed, may be made from a small piece of leather, a rubber band, and a small screw eye. The leather pieces, about  $\frac{1}{4} \times 3$  in size may be cut from an old leather glove or piece of heavy chamois. With pen knife or punch, make a small button hole at either end of the leather strips. Fold leather strip over shank of rewind spindle and loop a stout rubber band through holes in the two ends. Attach other end of band to screw-eye affixed at base of rewind. This supplies tension to leather strip thus providing braking power to rewind.

—P. J. Gillespie,  
Butte, Mont.

### Film Spooling Aid

An aid to spooling positive film under a safe-light is to paint edge of slot in core of spool with white paint, also to paint a white line on side of spool opposite slot. The white lines are easy to see in glow of safelight, enable guiding end of film quickly into slot of spool.

—Roland Krause,  
Minneapolis, Minn.

### Labor Saving

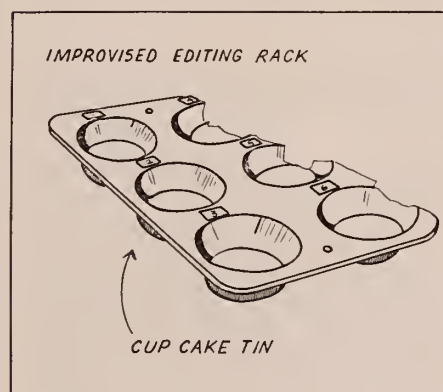
To facilitate the use of a fading glass or other device while shooting a scene, ability to control both camera and camera starting button with one hand is essential.

Pictured here is a gadget I made for my Keystone "8" which enables me to control starting and stopping of camera with same hand that controls pan and tilting action. I call it a remote control.

A small hinge is bolted at one end to the pan head. At the other end a small bolt is secured in place by two nuts and lock washers and the hinge bent so that bolt contacts the starting button of camera.

Extending from this hinge to a small lever attached to handle of pan head is a bicycle spoke. The lever is that of an old bicycle bell. Pressure of thumb on lever starts the camera and when released, camera button returns to normal "stop" position. No additional springs are necessary.

—Frank O. Doak,  
Sacramento, Calif.



### A Woman's Idea

Sometime ago, HOME MOVIES featured a gadget for holding separate film scenes ready for splicing. It was a board with 20 or more recesses drilled to a generous size to hold the film sections. It was a grand idea for male cinebugs handy with saw and hammer, but a difficult job for most feminine amateurs.

I solved my problem by purchasing, at a dime store, a large cup cake tin with 20 deep recesses. It cost me but 20c. The tin is smooth, free of any rough edges, and each recess will hold a liberal strip of film.

Above each recess I stuck small pieces of  $\frac{1}{2}$ " adhesive tape, numbering them from 1 to 20 as a means of identifying my scenes.

—Marie Zander,  
Toledo, Ohio

### Rewind Brakes

A feature, not yet generally built into all film rewinders now on the market, is a braking device for applying tension to one rewind during rewinding operations, thus leaving free one hand usually occupied in keeping film taut.

A braking device, which can be ap-

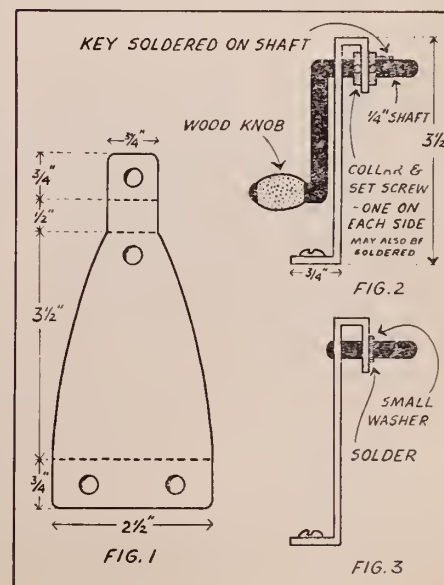
### Film Rewinds

Cinebugs who are also good basement-workshop mechanics can make their own rewinds with a few hours work and from materials still available in spite of priorities. Best source of materials, incidentally is an automobile wrecking yard. Required is a piece of sheet metal from which two rewind supports may be cut, and a short length of round iron rod  $\frac{1}{4}$ " in diameter, plus a few metal washers and other small items usually available around the house.

From the sheet metal, cut two pieces as shown in Fig. 1. Drill necessary holes and bend to shape as indicated by dotted lines so that finished job will appear as shown in Figs. 2 and 3. One unit is to be a complete rewind with crank; the other, merely a stationary supply reel post. For the former, form the crank and shaft from the length of quarter round iron rod, insert in place and secure it with two small collars and set screws or washers soldered to the shaft. A wooden knob fitted to crank end of shaft completes the rewind unit.

The stationary unit needs only the addition of the spindle which is secured in place with solder. Rubber grommets may be used as retainers for keeping reels on spindles.

—David H. Thomas,  
Martins Ferry, Ohio



# It's NEW to me . . . !

By CINEBUG SHOPPER



## New Mittens Letters

A new and improved professional movie title letter set, designed especially for amateur use, has been placed on the market by Mittens Letter Company. Outfit contains 246 three dimensional letters, capitals and lower case, three-fourths of an inch in height. Priced to sell at \$7.50, the Set is available either with pin or sanded back letters for use with or without the adhesive which is supplied. As may be noted in the accompanying illustration, the letters have a distinctive character which causes them to stand out exceptionally well no matter on what type of backing they are mounted.

The new sets are available from principle photo dealers or direct from Mittens Letter Co., Redlands, Calif.



## Reel Cases

Two new reel cases are introduced this month by American Bolex Co., for carrying or storing 8 or 16 mm. films.

Similar in styling to smart aeroplane luggage, these practical cases are fitted with fine grade hardware and streamlined inside and out.

Two models are available: the 8 mm. case which holds, in a special rack, twelve 200-foot reels in humidors cans; and the 16 mm. case which accommodates eight 400-foot reels and humidors. Manufacturer states these carrying cases will guard films against dust, dirt, and moisture and offers a money-back guarantee.

Price of either size is \$6.95 available from dealers or direct from American Bolex Co., 155 E. 44th St., N. Y. City.

## Bullet Spot

A new chromium bullet-shaped spotlight has just been offered by Fotoshop which features a special focusing control and a swivel-ball mounting which permits adjusting the light at any angle. A sharp condensing lens produces a concentrated spot for special cinematic effects such as highlighting, backlighting, etc.

The bullet spot is priced at \$5.95 complete with generous extension cord



and durable switch. Regular photo light source.

Further information may be had direct from Fotoshop, Inc., 18 east 42nd St., New York City.

## B & H's "Moviequiz"

From the Bell & Howell Filmosound library comes word that Moviequiz, the new test-your-knowledge film game, is steadily gaining in popularity. Moviequiz is played thus, says Bell & Howell: the participant—student at school or guest at a party—is given a printed sheet of questions, and is asked to indicate the answers in the spaces provided. A Filmosound library film is then shown,

in which the correct answers are found, and from then on, the grading of papers, rewriting of answers, or paying of "forfeits," is up to the teacher or host, as the case may be. Bell & Howell has selected several series of new one-reel films as Moviequiz subjects, and for each film has provided a "Moviequiz Kit" containing a set of question sheets, a master list of correct answers, and suggested methods of scoring. Films cover such diverse subjects as sports, geography, news of the day, handicrafts, and nature study.

An attractive, descriptive folder may be obtained simply by writing the Bell & Howell Company, 1801 Larchmont Avenue, Chicago.



## Portable Radiant Screen

A new radiant glass-beaded projection screen, designed specifically for use in schools, universities, auditoriums, churches, meeting halls, army camps, training centers, etc., has been developed and will be ready for delivery April 1st.

To fill present day requirements in the vast program of visual education military and industrial training, Radiant has developed this new unit which embodies minimum weight with maximum strength and rigidity.

The "auto-lock" a new Radiant development eliminates all set screws and other locking devices. An automatic clutch permits raising and lowering quickly and easily to any height on the tripod, which is constructed of extra strong square tubing on both upright and extension support.

This new Radiant product will be known as the "Institutional Model DS" and is made in 4 sizes: 52-in. x 52-in., 45-in. x 60 in., 60-in. x 60-in. and 52-in. x 72-in.

Further information and prices may be had by writing Radiant Mfg. Co., 1140 W. Superior St., Chicago, Ill.



## Movie of the Month

Hollywoodland Studios announce arrangements have been made with Leo Caloia, producer of "Latitude 26"—January Movie of the Month—to make and distribute 8 mm. and 16 mm. prints of this exceptional amateur production.

Those who have been privileged to see Caloia's picture will appreciate the opportunity to acquire a print of same for their library. Many cine clubs have already reserved a print.

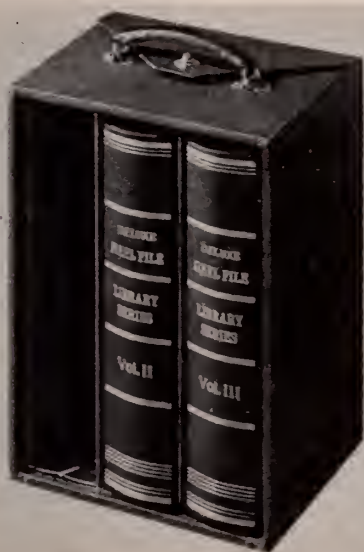
Two-hundred foot 8 mm. prints are available at \$5.00 and 400 foot 16 mm. prints at \$9.75. Orders should be sent direct to Hollywoodland Studios, Southgate, Calif.

## Hand Book

Jackson J. Rose A.S.C., announces that the latest revised edition of his American Cinematographer Hand Book is now ready for distribution.

Containing such pertinent cinematic data as Filter Factors, Lens dimensions, depth of focus charts, exposure figures and scores of other charts for the professional and amateur cinematographer alike, it is probably the most valuable handbook available on motion picture camera technique today. It has long been a popular handbook for leading Hollywood cinematographers.

Listing for \$3.50, postpaid, it is available directly from the author-publisher, Jackson J. Rose, 1165 N. Berendo St., Hollywood, Calif.



## Reel Files

All metal has been eliminated in Western Movie Supply Company's new series of 8 mm. "Victory" Reel Files. They are said to give films permanent protection while affording convenient means for recording and storing.

De Luxe Library series of three volumes, available in black or brown fabric, holds eighteen 200-ft. 8 mm.

• Continued on Page 170

## GRAFLEX GETS IT



**T**HERE'S a pleasant sense of reserve power about a Graflex. Maybe you don't need a shutter speed of 1/1000 often, but when the need does come you can meet it, with a Graflex. And capitalize on it.

Speed is only one of the Graflex's capabilities. It gives you right-side-up ground-glass focusing that eliminates guesswork

either for distance or for composition. With the  $2\frac{1}{4} \times 3\frac{1}{4}$  Series B, illustrated here, you have a revolving back, the famous  $5\frac{1}{2}$ " Kodak Anastigmat  $f/4.5$  lens, 25 focal plane shutter speeds, and adaptability to plates, film packs, or sheet film.

Investigate the Graflex. Your Kodak dealer will be glad to show it.

*Graflex and Graphic cameras are made by the Folmer Graflex Corporation.*

**EASTMAN KODAK COMPANY, ROCHESTER, N. Y.**

## Serving America

Wollensak lenses today are the finest we have ever produced. They represent 43 years of steady improvements, skill and precision in manufacture. Tributes to this fine quality are the contracts placed by the United States Government for Wollensak merchandise.

In the months ahead you may have to wait for your new Wollensak lens . . . but when you do get it you will find it's worth waiting for a Wollensak.



*Wollensak*

**ROCHESTER, U. S. A.**



# Film LIBRARIES

Where to buy and  
rent home movie films

**M**ORE amateurs are deriving greater pleasure from their home projectors by regularly screening some of the fine 8mm. and 16mm. reductions of professionally produced motion pictures. The swing toward "whole evening show" home movie programs is gaining tremendous momentum with the result that important photo dealers everywhere maintain extensive libraries of 8mm. and 16mm. film subjects which may be rented or purchased outright.

To guide our readers in the selection of an evening's show, HOME MOVIES will also present on this page each month data concerning new film releases and other timely subjects.

Listed below are dealers who maintain film libraries.

## CALIFORNIA

**BAKERSFIELD**  
Edwards Camera Exchange  
1609—19th St.

**HOLLYWOOD**  
Bell & Howell Filmosound Library  
716 N. La Brea Ave.  
Morgan Camera Shop  
6262 Sunset Blvd.

**SAN LUIS OBISPO**  
Shadow Arts Studio  
1036 Chorro St.

**SOUTH GATE**  
Hollywoodland Studios (Local Only)  
9320 California Ave.

## DISTRICT OF COLUMBIA

**WASHINGTON**  
Bell & Howell Filmosound Library  
1221 G St., N. W.

## ILLINOIS

**CHICAGO**  
Bell & Howell Filmosound Library  
1825 Larchmont Ave.

## KANSAS

**WICHITA**  
Lewis Film Exchange  
216 East 1st St.

## MASSACHUSETTS

**BOSTON**  
Don Elder's Film Library  
739 Boylston St., Dept. HM  
Frank Lane and Company  
5 Little Building

## MISSOURI

**ST. LOUIS**  
Swank's Motion Pictures  
620 North Skinner Blvd.

## NEW YORK

**BUFFALO**  
Movies for the Home  
211 Main St.

**NEW YORK**  
Bell & Howell Filmosound Library  
30 Rockefeller Plaza  
Walter O. Gutlohn, Inc.  
25 West 45th St.  
Haber & Pink, Inc.  
12-14 Warren St.  
Medo Photo Supply  
15 West 47th St.  
National Cinema Service  
69 Dey St.

## OHIO

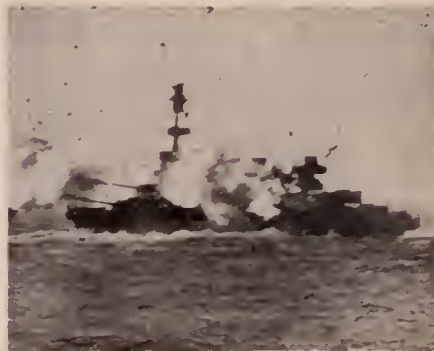
**DAYTON**  
Dayton Film (8-16) Rental Libraries  
2227 Hepburn Ave.

## WISCONSIN

**MILWAUKEE**  
Photoart House  
84 North Plankinton Ave.

# If you want a FILM to show . . .

... here's news of timely subjects for home projectors



## The Yanks In Action

The first 8 mm. and 16 mm. motion pictures, showing Americans actually in battle action against the Japanese, are now available for home projectors. "U. S. Navy Blasts Marshall Islands!" just released by Castle Films is a thrilling film of America's surprise descent upon the Jap-mandated group of islands, a picture that has enough genuine action in it to make many films. It is war, real war with Uncle Sam giving back his first instalment for Nippon's treachery at Pearl Harbor.

Preparations for the assault are shown as the Eastern fleet ploughs the Pacific toward battle. Planes, bombs, guns, munitions, everything is made ready for the instant use that roars mightily as soon as position is reached within firing range. Salvo after salvo blazes from many batteries, and the deadly accurate gunmanship of Yankee sailors is seen as great explosions occur on shore, oil tanks bursting and supply depots sending palls of smoke high into the skies.

An enemy cruiser and aircraft carrier are seen hit and sinking, and the filming of aerial combat has never been equaled. Several Jap planes are destroyed as anti-aircraft guns fill the air with puffing hot steel. One Jap pilot, his plane damaged, attempts to land on an American carrier, but he is met with a barrage of fire, and, a mass of flames, the plane swerves into the ocean. The precision, speed and coolness of American gunners in the thick of the fight is a delight and inspiration to watch. Some of the slight damage that was done to American vessels is shown, but the picture leaves no doubt that the bases from which Japan attacked Wake Island and a great many Jap ships and planes were utterly destroyed. "U. S. Navy Blasts Marshall Islands!" is available from most photographic dealers in five sizes and lengths. If not available from your dealer, write Castle Films, New York City.

## Arc Welding Film

Six one-reel, all-color sound motion pictures designed to help speed war efforts through the faster and better training of welding operators are now under way for the General Electric Company.

Because they will show for the first time just what actually goes on inside the arc the "Inside Arc Welding" pictures will be of great interest to the expert welder as well as the beginner. Through the application of new methods of lighting, the all-color pictures will show the electric arc in operation, revealing details of the arc and crater impossible to photograph previously.

Ingenious animated cartoons and actual welding shots will be combined to add punch to the treatment of the subject. Featured in the cartoons will be "Joe Magee, the Welder" a timid, but likeable character created by Hollywood, especially for the job.

Information as to how to obtain the pictures will be supplied by the Visual Instruction Section, Publicity Department, General Electric Company, Schenectady, N. Y., or the nearest General Electric office or arc welding distributor.



## Reel for Raid Wardens

"Air Raid Warden," reported the first American produced instructional film on a phase of the problem of air raid precautions, is now available from Brandon Films, Inc., 1600 Broadway, New York City. A full one-reel 16 mm. sound film, it is designed for use as an auxiliary teaching aid.

The film was produced in San Francisco in cooperation with local officials and industrial executives and presents the functions of a local air raid warden prior to and during a blackout in a calm, clear and reassuring manner.



In conclusion, the warden summarizes his duties, stresses necessity of gaining cooperation of the people in his block through courtesy and diplomacy so that when attack comes, we shall be prepared to demonstrate that America's air raid wardens can act coolly and courageously under fire.

The picture runs 10 minutes and is for sale at \$25.00 per copy. Rental rates are \$2.50 per day and copies of the film are available directly from Brandon Films, Inc., the distributors, and from local educational film libraries.



### Keystone Comedies

Some of the good old Keystone comedy favorites of the silent days are now being made available to 8 mm. projector owners by Cope Studios, 3720 So. Figueroa, Los Angeles, Calif. Prints are optical reductions of good quality, according to Cope Studios and each subject consists of two reels or a total of approximately 400 feet.

First release announced in February is "Step Forward" featuring cross-eyed Ben Turpin, one of Mack Sennett's top stars, also Phyllis Haver. The second release is "The Laurel Twins" in which Stan Laurel, of the now famous Laurel and Hardy comedy duo, plays a dual role of twin brothers.

A new release is planned each month and the films are available direct from Cope Studios at \$8.00 per subject. Films are available for rental only from dealers.



### There Goes My Heart

Movie Amateurs interested in screening feature sound pictures will find interest in this theatrical film consisting of nine reels with a running time of 85

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**SUPER CINEPAN REVERSAL**—Unscored. Speed 24-16—Lavender Non-Halation Base.

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"There Goes My Heart" is available for rental at \$17.50 per day from Post Pictures Corp., 723 Seventh Ave., New York City.

## New Rental Library

Because of continuous demand from home movie fans, schools, dealers and other film users, Commonwealth Pictures announce a 16 mm. S. O. F. Rental Library. Up to this time, films might only be purchased from Commonwealth—now they also may be rented.

The Rental Library now includes many of Hollywood's most outstanding hits.

The library also makes available original technicolor and black-and-white cartoons, short-subject musicals and Shirley Temple comedies.

Commonwealth has just issued its first Rental Library catalog and will be glad to send copies upon request. Write Commonwealth Pictures, 729 Seventh Ave., New York City.

## Algiers

Remember "Algiers" starring Heddy LaMarr and Charles Boyer? Well now its available in 16mm. sound from the rental library of Commonwealth Pictures Corp., 729 Seventh Ave., New York City. Write them for rental rates and Free library catalogs.

## Patriotic Trailer

Particularly suited for home projection and for showing at assemblies in grammar schools, high schools and colleges, is a new 60 foot 16mm. sound trailer, "The Star Spangled Banner," offered by Official Films, Inc.

The words of The Star Spangled Banner are superimposed on a series of general scenes of American life culminating in a series of lap dissolves on George Washington and President Roosevelt.

Price of this timely trailer is \$4.00 and is available from the producer, Official Films, Inc., 425 Fourth Ave., N. Y. City.

## Catalog

The Dayton Film Rental Libraries are out with a rental film catalog, listing 8mm. and 16mm. silent and 16mm. sound, from shorts to features, which include everything from cartoons to religious subjects. Movie equipment and accessories are also listed. You are invited to send to the Dayton Film Rental Libraries, 2227 Hepburn Avenue, Dayton, Ohio, for your copy of this catalog.

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	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten
<b>AGFA ANSCO</b>											
16mm SSS Pan	29	27	100	80	125	100	GENERA	27	25	64	40
16mm Hpan	24	23	32	24	48	32	Super Meteorpan	24	23	24	16
16mm Panchromatic	21	20	16	12	24	16	Super Panchromatic	21	17	16	6
16mm Supreme Pan. Negative	27	25	64	40	100	64	Super Ortho	19	13	16	6
16mm Positive	12	8	3				Movetone Ortho	18	12	8	2
16mm Plenachrome	20		12	3	16		Semi-Ortho				
8mm Twin-8 Hpan	24	23	32	24	48	32	<b>KIN-O-LUX</b>				
8mm Filmopan	24	23	32	24	48	32	No. 1	18		8	
Twin 8mm Pan.	20	18	12	10	16	12	No. 2	20	16	12	
Twin 8mm SSS Pan	29	27	100	80	125	100	No. 3	26	24	50	40
Straight 8 Pan.	24	23	32	24	48	32	No. 3 Gold Seal	No	29	No	100
<b>**DUPONT</b>											
Regular Pan (Rev.) Type 321	20	18	12	8	16	12	<b>HOLLYWOOD</b>				
Super Pan (Rev.) Type 302	29	28	100	80			S. S. Pan	26	25	50	40
Sup.-2 (N-P or Rev.) Type 301	26	25	64	40	48	24	Pan	21	20	15	12
Type 314 Pan (N-P or Rev.)	21	20	16	12			Semi-Ortho	18	12	8	2
Positive Type 600	12		2	1/6			<b>UNIVEX</b>				
Sound Record. Pos. Type 601	17	9	6	1			Standard	17	14	6	
<b>EASTMAN</b>											
16mm Super XX Pan			100	80	125	100	Ultrapan	20	18	12	6
16mm Super X Pan	24	23	32	24	48	32	<b>GRAPHICHOME</b>				
16mm Safety	20	18	12	8	16	12	Regular	18	10	8	3
16mm Sound Pan	23	21	24	16			Plus	20	17	12	6
16mm Pan. Negative	23	21	24	16	32	24	Superpanex No. 100	20	17	100	64
16mm Positive	15	10	5	3	16	4	Superpanex No. 24	23	21	24	13
8mm Super X Pan	23	21	24	20	32	24	Colortone	18	10	8	3
8mm Regular Pan	18	16	8	5	12	8					
Kodachrome (8 and 16mm)	18	14	8	3	12	4					
Kodachrome "A" (8 and 16mm)	18	21	8	12	12	16					
<b>GEVAERT</b>											
Super Reversal	23	21	24	16	32	24					
Panchro	20	18	12	8	15	12					
Ortho	21	17	16	6	24	8					

\*\*Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

\*With filter.



# Amateur built sound camera

• Continued from Page 143

tem most universally used today. A "single-system" recording camera is one in which the sound and photographic images are put on one film simultaneously as it passes through the camera. The double-system sound camera merely records the photographic image on the film while it runs through the camera at sound speed, i.e., 24 frames per second. The sound track is recorded on a separate instrument interlocked with the camera so that speeds of both are constant.

The first step in remodeling the Filmo was to remove the spring-drive mechanism and all the gears except the right-angle gears which drive the shutter mechanism. Since a demountable film magazine was to be used in place of the usual method of spooling the film within the camera, the take-up spindles and gears were also removed. The top of the camera was cut off, as shown in illustrations, and finished off with an aluminum cap fitted with light traps for the film running from the magazine into the camera.

To accommodate the recording unit, it was necessary to remove a section from the back of the camera and form a new housing of metal in its place that would encase the recorder. Fig. 2 shows the completely remodeled camera with camera door removed, revealing the sound sprocket (I), monitor window (J), and the optical sound system (K). The sound sprocket, turning at 180 R.P.M. draws the unexposed film from the supply spool and feeds it to the shutter. A gear ratio of 8 to 1 was found necessary between the sound sprocket and the shutter movement. Thus while the shutter opens and closes 24 times per second, the sound sprocket makes three revolutions.

After the film passes the shutter, it returns to the sound sprocket which moves it to the recording unit where it passes between the recording lamp and the galvanometer. The take-up sprocket moves the film from recorder to film magazine where it is wound on the take-up spool. This spool is actuated through extension of the spindle through the



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magazine where, fitted with a pulley, it is operated by a spring belt extending from the central motor drive within the camera.

The eight-toothed sound sprocket was obtained from an old Ampro sound projector. All other rollers and parts that were required were machined especially for the camera by Smith and what additional gears were required were obtained from the Boston Gear Company.

Vibration from the intermittent claw of the shutter proved something of a problem for Smith, at first, for it caused chattering and distortion in the sound. This was successfully eliminated by the addition of a 3-lb. filtering wheel—that large "flywheel" to be seen in Fig. 3, which was made entirely by Smith. This filter wheel, mounted on ball bearings, balances movement of the camera mechanism and tends to keep action of all parts of the camera fairly constant. This function was further enhanced by the addition of a flexible connection between the drive shaft and sound sprocket in place of the direct drive. In conjunction with the fly-wheel filter, this flexible connection acts as a shock absorber between the driving mechanism and the sound system.

Fig. 3 shows the take-up pulley (A), footage-indicator (B), viewfinder (C), galvanometer (D), motor drive shaft (E), and the filter wheel (F). When the housing for the recording unit was added, it became necessary to change position of the viewfinder if not entirely reconstruct it. This was accomplished by combining parts of the original finder with a prismatic combination from a finder obtained from an old model B Cine Kodak.

In order to use the camera for making tests during its experimental stages of construction, Smith was obliged to use a cumbersome motor from an old R.C.A. sound projector. This is fairly visible in Fig. 1. It has given fairly good results with voice recordings but as the true test of a sound recorder is the fidelity with which it records music, Smith

looks forward to the time when he can obtain a good synchronous motor to replace the present power plant of his camera. Unfortunately the priority situation finally has caught up with Smith, snatching from him the possibility of realizing complete success with his camera by denying him opportunity to acquire the much needed motor. It is likely, however, that some sympathetic amateur, who may learn of Smith's predicament, can put him in touch with source of a good second hand 110 volt 60 cycle synchronous motor, reasonably priced and rating 1/20 to 1/30 horsepower at 1800 R.P.M.

Although the actual material cost of this sound camera did not exceed \$200, the unit as it stands—complete as illustrated in Fig 1—could not be purchased today for less than \$1000, according to Smith. Much of his saving, however, was due to his ability as a mechanic and the fact that much of his material was readily acquired from scrap and "left-over" parts about the garage.

"Before starting this project, I had never seen the inside of a commercially-made sound camera," said Smith. "I had to get most of my information from books on sound recording and other literature obtained from manufacturers. These sources, of course, still left much to be desired, and building the camera was a great deal like inventing one."

When Smith's camera was completed and the first sound film pronounced a success, the news traveled rapidly. Soon he received many offers for its use. The University of Akron is reported to have approached him regarding making a sound film for them. Other schools are also interested. But Smith's first commercial job with his camera is going to be a short musical film of a local orchestra in action.

With sound for home movies the main topic of discussion among advanced amateurs these days, there is little doubt that Smith's camera conversion transcends all others as the new "Dream" camera.

# What to know about meters

• Continued from Page 144

been misled to thinking that once they acquire an exposure meter, all their exposure troubles will be over; that determining correct exposure will be almost automatic. Unfortunately this is not the case.

The extinction type of meter, although less costly than the photoelectric type, is nevertheless a very good accessory in the hands of one who takes the time to study and perfect its use. It requires, perhaps, more experience in us-

ing it in order to obtain good results because of the human element that enters into its use. The extinction type meter leaves much to the human eye in calculating exposure and as all eyes do not see light in the same degree of intensity, an incorrect exposure reading is possible. For this reason, one using this type meter should always use the same eye in sighting the instrument on a scene or object.

When looking through an extinction



type meter to take a reading, it should be sighted on all sections of the scene in order to establish a proper reading, as its angle of view is very narrow and only takes in a small section of the scene at one time. If it is required to accentuate just one part of the picture, then that is the only point at which it is necessary to take a reading. Otherwise, an average of all the readings should be taken.

There are times when this narrow angle of view has a distinct advantage over the electric meter, the angle of which is quite wide unless held close to the object, and although this wide angle will give good average readings, sometimes there are large masses of light areas, such as sky and water, which may bring the brightness average too high for our purpose. Similarly large masses of dark areas will make the average too low. This all has to be taken into consideration.

Most errors occurring with the use of an electric exposure meter are caused by the filmer's lack of understanding of the meter's function. Most errors are due to the user taking the reading shown by the meter without considering the over- or under-brightness range in the scene. For example where wide expanse of sky, water, sand or snow dominates a scene, the light reflected from these areas is

greater than that reflected by dark objects within the scene, and unless allowance is made for this, the exposed scene will result in over-brilliant light areas with no detail, or complete opaqueness, in the dark objects.

In such instances it is essential to recognize over-bright areas and to know what details in the scene one wishes to obtain properly exposed. We have all seen Kodachrome movies—especially closeups of people filmed against the sky—where facial features were concealed in deep shadows. Had the filmer taken a reading with the meter held close to subject's face, normal exposure of subject would have been obtained without seriously affecting exposure of the sky or background.

On the other hand, similar errors can be made in taking a reading on distant landscapes. Let us assume there is a scene to be photographed with tree covered hills on either side and a snow capped mountain in the distance. Obviously to expose for the tree covered hills, the snow capped mountain would be washed out—merged with the sky. To expose for the distant mountain would result in a silhouette effect of the hills in the foreground.

Assuming that details of all objects are desired in the picture, it becomes necessary to calculate what proportion of the scene is in the bright range and

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what proportion is in the dark, and average the reading accordingly. Of course it is not possible to move up close to the distant hills to gain a reading of them, but one can take a reading of an object close at hand of similar density such as a bush, the ground, or a tree, which will give the desired result.

In taking a reading of people with an electric exposure meter, the best method is to hold the meter close to subject's face for it is the facial features that is desired to photograph in true detail.

An electric exposure meter is, of

course, the one dependable instrument for calculating exposures—even though it may not be cure-all for exposure troubles. The "intuitive" method and that employing use of an extinction exposure meter as well as the practice of following the built-in exposure guides on cine cameras, are all good and give good results under average light conditions. But when the movie amateur advances to critical filming under adverse light conditions, in shade, and indoors, then the electric exposure meter with its greater range of light readings, becomes the most dependable.

## Government wants foreign films in color

Recognizing the wide distribution of HOME MOVIES in the amateur cine field, the War Department has asked us to publish a request in connection with their survey of 16mm. Kodachrome films made in foreign countries by amateurs in recent years.

A facsimile of the Department's request appears below and every reader is urgent-

ly requested to read it. There can be much of value to the War Department in some of these films, and it is an urgent patriotic duty of those possessing such films to offer their use to the government.

Note especially the War Department asks that films not be sent to them—merely a complete description supplied of those films that can be made available.

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WAR DEPARTMENT  
 OFFICE OF THE CHIEF OF ENGINEERS

WASHINGTON

REFER TO FILE NO. CE 000.7 (Motion Pictures) -EP

March 3, 1942

Home Movies  
 6060 Sunset Blvd.,  
 Hollywood, Calif.

Attention: Editor

Dear Sir:

We should like to ask your cooperation in helping us deliver a message to amateur photographers who have 16 mm kodachrome films of foreign countries. If you can insert a news item containing essentially the following facts we should very much appreciate it:

#### U. S. ENGINEERS INTERESTED IN AMATEUR COLOR FILMS

An opportunity is offered to all amateur and professional cinematographers to participate in the national defense effort by the Corps of Engineers. Cinematographers, who have on hand any of their own, original 16 mm Kodachrome films photographed outside the territorial limits of the United States, are urged to list their reels with the Engineer Board immediately.

DO NOT SEND FILMS until requested. Full information as to the length of films, country in which photographed, etc. is desired at this time.

A statement permitting the duplication of selected scenes should be included. Films will be carefully handled and not injured in any way if loaned for duplication.

Address all letters to the Motion Picture Section, The Engineer Board, Fort Belvoir, Virginia.

Your cooperation is greatly appreciated.

For the Chief of Engineers:

*Shelby A. McMillion*  
 Shelby A. McMillion  
 Captain, Corps of Engineers,  
 Public Relations Officer.



## Movie of the month . . .

• Continued from Page 148

lighting, shots that would do justice if not definitely enhance many western movies seen today.

Coming upon a particular spot on the ranch the trio stops as Rita points out the boundaries of the ranch to the visitor. Here Rita's sombrero falls to the ground, and Mr. Brandon, the visitor, chivalrously dismounts to retrieve it for her. In picking up the sombrero he observes the ground is oil-soaked—presumes the land to be oil bearing.

Steve, a neighboring rancher, watches the trio from a distant knoll, perceives Brandon's interest in soil. So when Rita, Buck and Brandon move on, Steve comes over and inspects the patch of oily ground. Hurrying away, he returns to his mountain cabin and to Maria and Gomez—two questionable inhabitants of his secluded hacienda. He relates what he has just seen and plots to buy the land ahead of Brandon.

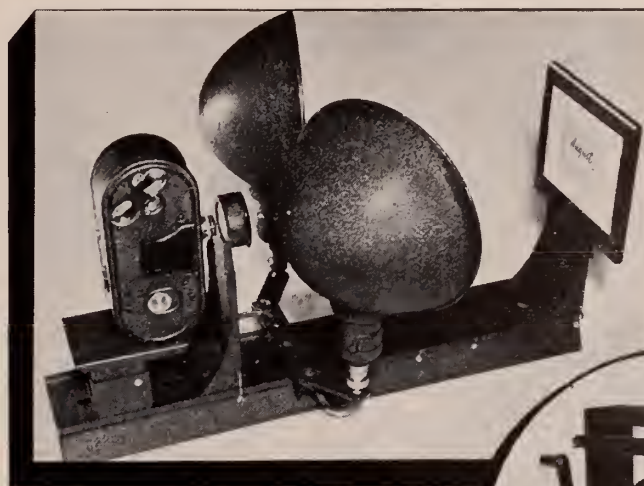
Just as Rita, Buck and Brandon return from their tour of inspection, Steve puts in appearance and at once offers to buy the ranch, adding: "... and I'd like to take you with it." Buck, the hired hand, apparently in love with Rita, resents Steve's flirtation and a fight is about to start between the two men when Rita intervenes. Brandon, however, out-bids Steve for the property and sets off to town for the cash.

Steve returns to his cabin, and orders Gomez to follow and capture Brandon before he can reach town. Gomez intercepts Brandon in a narrow pass and brings him off his horse with a quick throw of his lasso. Brandon's horse escapes.

When the riderless horse returns to Rocky Ranch, Rita senses trouble, sends Buck off to investigate. Rita, hurriedly saddles her horse and follows. Meantime, Gomez brings Brandon to Steve who trusses him up to a tree. Gomez is ordered to be on the lookout for anyone who may approach in search of their prisoner, and while standing guard on a rocky point near the cabin, is challenged by Buck and a gun fight ensues. Buck eludes Gomez and reaches the cabin, finding only Maria there. Meantime, Rita has left her horse and is cautiously following the trail taken by Buck. Presently Buck is surprised by Steve as he comes around corner of the cabin and a fight ensues, the two punching it out in true western (movie) style.

During these climactic moments, things develop rapidly. Brandon frees himself of his bonds; Rita appears on the scene; all become engaged in hand

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to hand fighting; then, after Steve delivers a knockout blow to Buck, he reveals to Brandon that he is not the real bad man of the plot after all, is really a government agent sent to track down Rita and Buck, notorious swindlers. The oil-soaked land, you see, was really a "plant" engineered by Rita in order to speed sale of the property.

The story ends with Steve apologizing to Brandon for the rough treatment accorded him, and with Gomez, perplexed at the outcome of the whole affair, declaring: "Caramba! I do not understand! Villians are heroes and heroes are villians. The West, she's no longer a place for a good bad man!"

Summarizing briefly, the production was excellently planned and produced. The story by Virginia Cooke, who also plays the part of Rita, is a commendable effort. Photography is a work of art. And editing and titling is as near professional as would be possible to do it. Acting on the part of the entire cast is magnificent and, except for the absence of sound, it is not difficult to imagine that one is viewing a Hollywood western drama.

The photography was marked by fine use of iris-fades, compelling camera angles, and use of filters. Panchromatic film was used throughout and no interior scenes were employed. Sunlight reflectors were judiciously used in all closeups and many medium shots. There are some highlights in the cutting, too, especially in treating the action where Gomez lassoes Brandon. On the screen

we see Brandon approaching, then Gomez swinging his lariat and tossing it towards Brandon; and finally—from another camera angle—Brandon, lasso bound, falling as from his horse. This cutting saved Brandon the painful task of having to be actually pulled from his horse, and stepped up tempo of the story at this point through the rapid succession of quick, short cuts of the action from various camera angles.

"We made this picture in black and white," said producer Ray, "Mainly to hold down costs. After all, the studios still make 90% of their pictures in black and white, so why can't we!

"Eastman Super-X was used throughout. Our camera was an 8 mm Seimens model C-8 with only one lens. Filters used were K2-yellow, G-orange, A-light red, and an N3-green, although we used the A almost exclusively.

"Our chief locations were 30 miles apart. This was necessary because no horses were available where the rock and cabin sequences were shot, and we, therefore, had to shoot the action scenes with the horses at locations nearer the source of equine supply.

"Actual shooting time consisted of six Sundays, but those were scattered over a period of three months due to weather conditions. We always took picnic lunches along with us, so all in all, we had a swell time and a lot of laughs in making this 'epic'!"

And we think Roland Ray definitely accomplished what he set out to do—prove that it is possible to make 8 mm. movies the equal of 16 mm. in screening quality.

## Easy to build this titler . . .

• Continued from Page 146

figure remains the same for all subsequent title making. Another advantage, and an important one, is that since the titler is extremely rigid, the title area or field remains unchanged, always centered accurately with the camera.

There is nothing difficult about the construction of this titler. Properly, it should be termed a titler support, for the foundation of it is a typewriter titler, altered as already described. Nor is it designed chiefly for the Cine Kodak Titler. Any make of small titler may be used as long as it provides a substantial holder for the auxiliary lens and providing, also, that the "B to C" cutaway section is mounted so proper distance is allowed between points "A" and "B," as shown in Fig. 3.

After cutting the titler in two, the end section to which the title card holder is attached, may be discarded—but not before its length has been carefully measured, for unless this measurement is

retained (that from A to B, Fig. 3) you may not succeed in placing the section B to C (Fig. 3) at the proper distance from the base to insure sharp focus.

Since all small metal titlers will vary as to exact dimensions, it is not practical to list them here, but from the pictures and diagrams accompanying this article it should not be difficult for any movie amateur to construct the base and support correctly. These are both made of 3/4 inch 5-ply wood. The base should be about 18"x20", depending on the size of the metal titler. The upright board, made of the same material, should be as long as the original titler before it was cut in two. This will be somewhere near 15 inches. As shown by the picture it should be as wide as the base.

Every amateur who has tried title making knows the importance of a firm camera support and title board. For this reason, the upright support is fastened very firmly onto the base. In this titler



large screws were used, running from the underside of the baseboard into the upright. In addition to this two heavy metal shelf brackets were attached to the back of the upright as shown in Fig. 2, which insures a sturdy, unwavering support for the heaviest of cine cameras.

To facilitate handling copy, etc., for trick or animated titles, a "U" shaped opening should be cut in the upright support as shown in Fig. 3. Another opening cut at left of the camera will make it easier to crank or wind the camera spring.

In attaching the "B to C" section of the titler to the upright, it should be so placed that lens of camera will be exactly in center of the unit. Be doubly carefully in setting titler for final mounting to make sure the distance A to B will be exactly the same as when the original titler was in one piece. In other words, distance from the auxiliary lens to title card must be the same as it was in the original typewriter titler.

With this improved arrangement, the title cards lie flat upon the wooden base, covered with a panel of plate glass, as shown in the photo. This glass, approximately 8" square should have two holes drilled in it approximately  $5/16$ " in diameter so that it will fit snugly over the two wooden pegs provided in the base. The pegs may be made from wood dowel and rounded at the ends.

The next step is mounting the lights.

Two sockets, with fittings for metal parabola reflectors, should be mounted at a distance of 7 inches above the baseboard and  $15\frac{1}{2}$  inches apart. In this position, bulbs will be about  $9\frac{1}{2}$  inches from the title card, permitting shooting titles at an exposure of approximately f 6.3 with Kodachrome or Positive film. Parabola reflectors such as those obtainable for small "gooseneck" desk lamps will accommodate No. 1 photofloods and are satisfactory for use with this titler.

Fig. 4 shows wiring diagram for the lights which provides, incidentally, for a two-way switching arrangement — first, the regular on and off switch, and second, a series-parallel switch which feeds but half the current to the lamps allowing for pre-heating before use as well as dimming them when not actually shooting. This serves to prolong life of the photofloods.

When completed, the field or title area must be determined and permanently marked on the baseboard. To do this, place a sheet of newspaper over the baseboard covering a wide area. With the camera and auxiliary lens in place, expose a few frames. Do not remove the paper but develop the film. When developed the exact portion of the newspaper photographed can be noted with a pencil.

With the "glorified" titler thus completed, the amateur may proceed with title making with full assurance that all his titles will be uniform in exposure and accurately centered.

## Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1941

MAY: "A Pain in the Night," produced by Rev. Raymond G. Heisel, Elmira, N.Y. An 8mm Kodachrome picture 125 feet in length.

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm

Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm Kodachrome picture, 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome picture, 800 feet in length.

### 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

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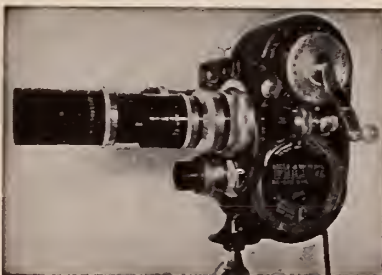
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## Reviews of 3-star movies . . .

• Continued from Page 149

less the subject is live with movement, a static pictorial shot should be cut drastically if the film is to "click" with audiences who by now are quite accustomed to color.

**Titling:** Enlisting the cooperation of an artist, this filmer brought to his picture a set of tastefully designed titles. All were double exposed on colored stills and were uniformly excellent, except that occasionally the white lettering appeared over a light part of the background and was difficult to read. Perhaps dark lettering would have created the same problem.

**Remarks:** By a little more attention to continuity and by including persons in some sort of activity in most of the scenic shots, this filmer would have produced a film of "movie-of-the-month" caliber.

"Snow White and Rose Red"  
400 Ft. 16mm. Koda.

★★★  
By R.F.

**Continuity:** An older girl is reading a fairy story to a group of smaller youngsters. Soon the picture launches into a scene in front of a story playhouse with the reader as mother and two little girls as Snow White and Rose Red sweeping the walk and washing the windows. Darkness falls and the little family goes inside to prepare supper. In a kettle over the fireplace a stew is cooking. A bear that walks and acts like a man appears at the front door and knocks. Mother opens the door and the bear rushes inside to warm himself. The mother and girls are frightened but gradually make friends with the animal, and give him a jar of honey. The next day the two girls are out walking and find a dwarf caught by his long white beard in a split log. The dwarf's little satellites scurry into hiding when the girls appear. The dwarf, rescued from his predicament by one of the girls, is ungrateful and berates them for shortening his beard.

Another day finds the same little dwarf and his lesser companions fishing. Again he gets his beard caught, this time in the fishing line. The little girls again rescue him and he scurries off. Some time later the girls come upon the dwarf in the woods counting his gold and jewels. Angered by the little girls' unexpected presence, he threatens to harm them. But the friendly bear appears just in time to kill the dwarf and rescue the little girls. Suddenly the bear is transformed to a handsome youth who tells the girls he is really the prince's son, and that he was bewitched and robbed by the dwarf and then transformed into a bear. The death of the bad dwarf, of

course, ended his magic spell over the youth and enabled him to return to his original being.

**Editing:** Almost without exception, scenes are too long for the average audience unfamiliar with the actors. Opening sequence of children listening to story should be broken up and used as flashbacks in the main body of the picture. A title, "Once Upon a Time" should be moved up to be shown immediately after the group is discovered hearing the story. Beard cutting scenes could be shortened by two-thirds for vast improvement, as could other shots in the story sequence. A general overall shortening by about a third is suggested.

**Titling:** After a professionally lettered opening title, nearly all subtitles were handled as excerpts from the fairy books, a single line standing out brilliantly from the main body of printing by means of masked lighting. The filmer erroneously assumed his audience would be familiar with the old story, a mistake that could easily be corrected by telling a little more of the plot at the beginning by means of additional subtitles.

**Photography:** While exposure, composition and variety of camera viewpoint marked this for an exceptional picture, it is nevertheless unusual to see an amateur filmer who does not make use of effects such as fades and wipes. Fades were called for in the flashback scene as also in the transition from story reading scene to the enactment continuity.

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader indicative of such award.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review or analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories. While this information is not essential to obtain analysis of your film, we would like to pass it on for the benefit of other amateurs.



*Remarks:* A remarkable enterprise, this picture suffered by inadequate direction of the children and by too-long scenes. The stilted attitudes of the youngsters, together with generally wooden expression, kept this production from achieving greater distinction.

"Home Movies"  
125 Ft. B&W 8mm.

★★★  
By F.E.

*Continuity:* "Joe Fumblebum" is seen opening a package, which contains a new movie camera and projector, birthday gifts from an uncle. Joe embraces his little son Joe in anticipatory delight for the fun he is going to have. Then follows an excellently produced montage, a frame of which is reproduced here. Joe is in the center with his camera in action, while at each corner of the frame is depicted some of the phases of cine activity: editing, projecting, etc. Next follows a scene showing Joe phoning his friends, inviting them to a screening of his movies.

Next sequence fades in on Saturday night, with Mrs. Joe carefully grooming herself for the party and Joe busily engaged in editing his films. To the wifely query as to his readiness for the movies, Joe replies that everything is "well in hand," and a close-up shows his hands involved in a hopeless tangle of film. The doorbell rings and the guests arrive. They are promptly seated in the home theater. Joe takes his place at the projector. A shot over guests' heads to the screen reveals the opening titles of the movie-within-a-movie: "Vacation Daze"—a Joe Fumblebum Production, Entirely Conceived and Executed by Joe Fumblebum."

The scenes that follow are typical of the first efforts of a cine amateur, including the ultra-fast pan shot, the picture of the little boy almost entirely obscured by another person in the foreground, and the shot of the family beach cottage, which is nothing more than a blur. Joey's first train ride is introduced by a train filmed upside down, followed by a brief sequence of pictures taken from a train window.

As these amateur efforts unfold on the screen, the audience is shown expressing boredom and disinterest. Two of the men sneak out in the darkness and are next seen in the kitchen drinking beer; two women from the audience also sneak out to join the men.

As the Fumblebum production ends, a lone spectator, asleep, is discovered by Joe. Joe awakens him with a yell and the fellow, suddenly aroused begins to applaud. Joe looks for his film on the projector and finds it gone, but the leader is seen disappearing under a chair. On the other side, a kitten is completely entangled in the film. Joe discovering this, falls in a faint.

*Photography:* With the exception of the "Vacation Daze" sequence, all the scenes were interiors. All were uniformly well exposed. Particularly effective were the scenes in the darkened room before and during projection of the "movie-within-a-movie." Slightly underexposed, the close-ups of faces carried the illusion admirably. This filmer's transition from a shot of the screen taken from the back of the room, showing the heads of the spectators, to the actual screening of the "movie-within-a-movie" was smoothly handled. Technique for this sequence was described in September, 1941 issue of HOME MOVIES.

*Editing:* Excellently done. Story carried along with deftness and variety. Filmer used subtle approach in many instances. To indicate the end of the show, the white leader was filmed coming through the projector on the take-up reel. Several intercut shots of the operating projector carried along the continuity.

*Titling:* Main titles were perfectly centered and were adequate in number to explain action. When Joe was telephoning to his friends, his spoken remarks were carried in staggered fashion on one background, with the telephone dial in the center of the frame. Titles of the "movie-within-a-movie" were of a crude style to fit the amateurishness of the pictures.

## Masks for double exposures . .

• Continued from Page 147

such a way, that when in place in the mount, the edges of the opening will be in alignment with the outside lines on the glass panel, which also limit the field of view.

Probably the best way to determine the exact dimensions and position of the opening is by stretching four threads between each corner of the glass screen and the "sight" set in place at the end of the hood attached to Stage A. This should be clear from an examination of

Fig. 2. The sides of the brass guide are then divided into equal parts corresponding to the divisions on the glass screen.

Thus it will be clear that any two corresponding lines, squares or points on the screen and on the frame will be optically in line with the "sight" or camera lens, as the case may be.

The making of a typical mask is shown in Fig. 1. The Frame is set up in the required position and the scene in-

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spected by viewing it from the "sight" with the glass screen in position in the mount on Stage B. The effect will be that shown in the drawing, Fig. 1. The effect required calls for masking out the window and it will be noted that a cut along the lines X-Y will be satisfactory. The brass cutting guide is next placed on top of a piece of thin cardboard, previously cut to size to fit the mask mount. By means of a steel straight edge and sharp safety razor blade, the mask is cut out to the corresponding divisions. Two cards will, of course, be required to form a "positive" and a "negative" pair of masks, shown as A and B, Fig. 1. The glass panel is removed and the camera set in place on its mount. The two exposures may then be made with the knowledge that the masks will cover the areas, exactly as seen by direct inspection through the "sight" and glass panel.

This is typical of the method employed for cutting any form of "high diffusion" masks, for mounting on Stage A. When the more clear cut type of mask is required, for mounting on Stage B, the set up is similar; but in this case, the glass panel itself may be used as the cutting guide. Furthermore, the need for great accuracy is less and any small error will be covered by the slight diffusion given at this point.

Before describing the making of several varieties of trick shots with this apparatus, as I hope to do, in subsequent articles, its use as a titler for special effects is worthy of consideration. Straight forward titles may be made by setting up the Frame on end, the camera pointing downwards and the title set up on top of Stage B. By placing Photofloods in the sockets of the wander-lights and plugging them into the dowel holes at any convenient position on the legs of the Frame, titling may be carried out by artificial light. If Photofloods are not available, then the title may be set up on Stage C, the movable stage again being used to cover the opening, and sufficient illumination will be obtained from the striplights mounted on the underside of Stage B, provided the camera is run at half speed and a fairly fast film is used.

A variety of effects may be obtained, the scope being limited only by the ingenuity of the cameraman. Dissolving titles, for example, may be made in the following way. Having run off a length of title sufficient for reading, stop the camera and reduce lens opening, so that the exposure required will be, say, 16 seconds. Time exposures are then made on successive frames, reducing the exposure by one second each time. After the last exposure, duration of which was one second, the film is wound back to the last frame which was fully exposed.

In this case, it will mean a backwind of 16 frames. The next frame is given an exposure of one second on the new title, the next two seconds and so forth, increasing the exposure one second at a time until the full exposure of 16 seconds is reached. It will be clear that each frame in the transition has now had an exposure of 16 seconds and a perfect dissolve will have been obtained. The balance of the second title is then run off to complete the dissolve.

If now, instead of having a stationary title set up on the movable stage on top of Stage B or C, it is placed on Stage B for the first exposure, lifted two inches and supported on four dowel pins in the legs for the next, moved up again for the next, and so on, an excellent variation is produced. The second title is first placed in the top position, nearest the camera and the double exposure run off as before, increasing by one second each time. But whereas the movable stage was lifted between each exposure in the first run, the second title is dropped two inches on the dowel pins between each exposure on the second run, until it rests finally, on the top of Stage B and the remainder is run off "straight." Not only will the titles dissolve, but they will advance and recede into each other at the same time, producing an effect which will give professional polish to your film, as it introduces itself on the screen.

Another variety of trick effect title is one I saw recently which was produced on this same effects frame we are discussing here. The title consisted of a white background carrying the word "CRISIS!" in block letters set at an angle. The foreground consisted of a silhouette of cannon and guns in black with the figures "1941" superimposed in white.

The block letters were cut of plywood and mounted on the white background on stage C of the frame. Only one of the tubular lamps was illuminated so as to cast a strong shadow from the letters to the background.

The silhouette foreground with "1938" superimposed was placed on Stage B and illuminated by wander-lights, set well up the frame legs. A small lens stop was used with time exposures of several seconds allowed for each frame. The exposure for the foreground was kept constant by switching on the wander-lights for the same number of seconds each time. But the exposure for the word "Crisis" was varied within wide limits by changing the duration of illumination from the strip-light from a second or two to several seconds, from frame to frame. Such work must always be carried out in a relatively dark room, of course, otherwise the room lighting would add unwanted "effects."



The resulting title consisted of a flickering background, with occasional flashes; guns firing; shells bursting. There was the suggestion of War, and added emphasis was given to the meaning of the word "Crisis!"

As single frame time exposures are readily made, self spelling titles are as easily made by adding a letter to the word between each exposure. This effect can be overdone. Although it clearly savors of trickery, it can, occasionally, be used in a logical manner. For example, if the film is about Junior, this device may be used to call attention to his age or the year in which the film was made. The title—"James B. Cushbeck—Junior, known to his pals as Gyp," appears in the upper half of the screen, to be followed by the words "Aged Three," spelling themselves out in the lower portion of the picture.

A simple and effective introductory title can be made by setting up on the movable stage in the usual way, using loose letters. The title in this case, is placed upside down as viewed from the camera. After a suitable length has been run off, the underside of the movable stage is tapped so as to shake the loose letters, scattering them over the title board. On reversing the film for projection, a scattered heap of letters will jump about, finally forming themselves into the opening title. One such title in any one film will be quite enough; the trick title is easily overdone and constant repetition becomes tiresome.

Next month we shall tackle the fascinating problems connected with filming trick movies, describing how the effects Frame may be utilized for a wide variety of magic transitions and cinematic effects.

# 17 AWARDS

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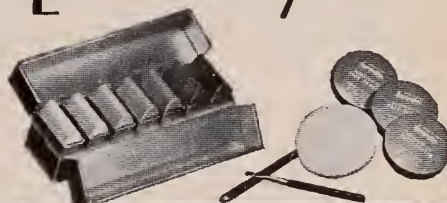
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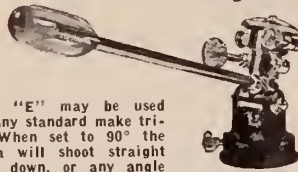
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# HOW I KEEP MY CAMERA BUSY...

## MOVIE MAKING IDEAS FROM READERS

### Movie Diary

Nearly everyone at one time or another has kept a diary. My interest in a diary began when it occurred to me to make mine in motion pictures—of our children. To begin with, I made a shot of the cover of a diary, then opened the book to the date on which I had written, with india ink, "Joanne lost her first baby tooth..." and made a shot for the first title.

I followed this with a closeup of Joanne, showing the missing molar. This idea keeps my camera busy nearly every day in the year as there is always something happening which we would otherwise write in a regular diary. So we film it for our movie diary instead.

—Fred A. Hager,  
Akron, Ohio.

### Finds Ideas Aplenty

I have always been fortunate in finding ample interesting material to keep my camera busy. In the fall, for example, I take many hikes into the hills and surrounding country and into the State parks, capturing the most unusual shots which prevail at that time of year.

I always carry my camera—an 8 mm. with an f/2.7 lens—on hunting, fishing, and picnic trips. Also, when attending vaudeville shows, my camera goes along, loaded with high speed film. Thus I have made interesting pictures of such celebrities as Jan Garber, Ted Lewis, Paul Whiteman, Del Courtney, Henry Busse, Eddy Duchin, and Clyde McCoy together with their orchestras. I believe that I am the only amateur filmer who has a motion picture of the late Hal Kemp taken just before his death.

Fairs and other outdoor events such as track meets, hockey, skating, etc., also furnish interesting movie material and I make it a point to be on hand with my camera when such events are staged in my vicinity. I have rare shots in color of Don Lash, and Greg Rice—America's two greatest track stars. Also I have shots of Lucky Teters and his daredevils jumping automobiles over busses, etc. All of this is easily within the reach of most movie amateurs.

—Homer Bauge,  
Indianapolis, Ind.

Do you shoot a roll of film, then put your camera back on the shelf indefinitely, or do you keep active shooting movies all the time?

For the best letter received each month telling "How I Keep My Camera Busy" the editors will reward the contributor with a roll of panchromatic film; second best, copy of either "Home Movie Gadgets" or "How to Title Home Movies"—both valuable books for the movie amateur; and third best, two of the new "Steel-Flex" reels (8mm. or 16mm.) and containers.

Address letters to Editor, HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

### Earns Money

This is how I not only keep my camera busy, but by so doing I earn money to keep me supplied with film—the stuff that makes possible keeping my camera busy.

Whenever I have a few feet of film left in the camera, I canvass various people in town and make movies of them or of their children at play, coming or going to school, etc.—often making such shots unbeknown to them. After the film is processed, I make enlargements of the best frames and have no difficulty in disposing of them to interested parties—especially when a little hand coloring is added to the pictures.

—Paul P. Brefka,  
Syracuse, N. Y.

### "Thru My Window"

Restricted to my bedroom by illness, champing at the bit because I could not keep my camera active, the monotonous pleasure of looking out the window palled upon me until I suddenly discovered my confinement was a blessing in disguise.

Pondering there one day, wishing and hoping, I suddenly was agreeably surprised to note the wealth of incidents, all worthy of being photographed, that passed before the window. Before I had the picture, I had the title—"Through My Window."

For instance: early morning, somehow, produced the batch of neighbors who loved to gossip. In groups of two or three and sometimes more, within



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work out a little sequence of mother and the grocer as her food money no longer buys as much as it once did. Market advertisements might be filmed as cost of food rises. Nor should this war documentary neglect the little ones; they, too, have their paper drives, their saving of money for Defense Stamps and other war campaigns which center in the schools.

As the cine fan runs over in his mind the many changes in living that have already come about since the war began, and contemplates the inevitability of further demands yet to come, he will soon have a large collection of ideas for sequences in this family film. The important thing is to start at once, while many events and orders are still fresh. The more ways in which the war can be shown in its impact on the home, the more interesting will be the picture in years to come.

—S. James Bialson  
St. Louis, Mo.

## One Reel Movies

• Continued from Page 140

camera range, they all stood to start my day's cinematic activities. Came the children going to school, always doing something interesting and all good for a few shots. Neighbor Jones, out to mow his lawn, paused every now and then to look this way and that way, stooped to remove something from his path, lighted his pipe and rested as he looked over the mower. Followed the cavalcade of tradesmen—bakers, ice-men, the late milkman, the trash collectors, the white wagon with "Doggie's Dinner," and, of course, the Good Humor man with his merry jingling bells. All drove along the street—all making and furnishing their share of picture-making material. So the day passed. The police squad car rolling by, the neighborhood dogs romping, the people going to and coming from market, the school kids homeward bound. Mothers out calling for wayward offspring. Fathers, sisters, brothers returning from work. The street lights coming on. Each a thing to picture and each occurring within camera range of my window.

As time passes and I complete my reel, "Through My Window" will become valuable to me. Old people whom I have pictured will pass along. New ones will take their places. They are the actors in the homey incidents that constitute life; none of which have I found too commonplace to photograph. They will become dearer to me and take an added significance with the passing of time and the change it effects as they keep my camera busy.

—W. C. Crump,  
Pasadena, Calif.

# It's Ready!



## MITTENS Professional MOVIE TITLING SET

(Pin-Back or Sanded-Back Letters)

For that added Hollywood Studio touch make your home movie titles with the three dimension Mitten's letter. They allow dozens of clever variations to your movie titles. They photograph with the same sharp brilliance of high-light and shadow as the titles you see on your local theatre screen. Don't apologize for your unfinished reels . . . title with Mitten's letters today.

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Your movie deserves a name—a main title—as well as descriptive sub titles. And you can easily film them yourself. Here is the book that tells you how—gives all the data concerning exposure, title areas, auxiliary lenses, title construction, plus complete plans for building your own home titler. Send for this book today—only...

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### BUILD IT YOURSELF!

That gadget you've been wanting—sunshade, filter holder, fading device, or camera dolly—you can easily build yourself. You don't have to be a mechanic; as long as you can use a few simple tools you can make any of the gadgets illustrated and described in this fascinating book of Home Movie Gadgets. Making one gadget will more than repay the price of...

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**HOME MOVIES**

6060 Sunset Blvd.

Hollywood

California

## It's New to Me!

• Continued from Page 153

reels. Model VCW, complete with 18 plastic reels and case is priced at \$16.75. Model VCC, without reels is \$10.00. Price of case only is \$3.00.

Individual files are available. Each holds six 200-ft. 8 mm. reels. Model VW, complete with 6 plastic reels is set to retail at \$4.75. Price of individual files, without reels is \$2.50.

Further information and literature is available from Western Movie Supply Co., 254 Sutter St., San Francisco, Calif.

### New 8mm. Film

Hollywoodland Studios announce a new line of 8 mm. film ready for distribution priced to include processing and return postage. The group includes "Ambertint" with a Weston rating of 8, and "Outdoor" with the same rating—both fine grain semi-ortho films. Next is the Hi-Speed Pan with a rating of W-40-32. For high speed indoor filming, there is the HiSpeed (Red label) film rated at W-80-32 Mazda.

A feature of Hollywoodland's announcement is the offer to the first 5000 customers of 1 roll of "Ambertint" and 1 roll of "Outdoor" for only \$2.00 when order is accompanied by ad appearing in this issue of HOME MOVIES.

Hollywoodland Studios is located at 9320 California Ave., South Gate, California.

### Photo Booklets

N. Y. Institute of Photography has just issued a new free book on today's photo opportunities. Of interest to still and cine photographers alike, it is profusely illustrated and describes the various photographic study courses available from N. Y. Institute of Photography, 10 West 33rd St., N. Y. City.

A copy of this booklet will be sent free on request.

## The Reader Speaks . . .

• Continued from Page 134

that we might have filmed along the way en route from Akron to Miami. I wrote to the secretaries of other cine clubs whose cities situated along our now abandoned route of travel, and arranged for them to shoot a few scenes each. To complete my material, I clung to the running board of my car, while my wife drove me about our neighborhood, and filmed shots of the car wheels turning. These I planned to splice in be-

tween the shots of the various cities to give the impression of the progression of our tour from Akron to Miami.

All of the scenes which I arranged for came through promptly and in due time were edited into my "vacation" reel. Communicating with and receiving the cooperation of so many strange but friendly movie amateurs of other cities proved extremely interesting and I'm sure they must have obtained a little fun out of it, too.

This proves that amateurs in distant cities are ready to assist their brother hobbyists, and I, too, can now be numbered among those enthusiastic filers. I'm ever ready to lend a hand to any amateur needing shots of anything in or near Akron, Ohio.

—Fred A. Hager,  
Akron, Ohio

## Title Troubles . . .

• Continued from Page 136

this task can be made easier if a lever of some sort is rigged up on the lens to facilitate a smooth movement of the iris adjustment ring. Suggested is a gadget such as used by many amateurs for creating fades. It consists of a metal ring which slips over the iris ring and held in place by a long thin bolt, tightened as required. The bolt serves as the lever with which to move the iris ring. Several test shots are suggested as a means of perfecting this technique.

### U. S. WANTS IDLE SOUND PROJECTORS

Owners of 1939, 1940 and 1941 model 16 mm. sound projectors are being asked by the War Production Board to offer them for sale to the Government.

These projectors are essential for the rapid teaching of the Armed Forces and defense workers. Due to the present aluminum shortage, production of new projectors, requiring aluminum castings and parts, is being curtailed.

Approximately 35,000 16 mm. sound projectors were manufactured in 1939, 1940 and 1941 and sold for various purposes. Many of the purchasers were large corporations—automobile manufacturers and distributors, for example—who used the machines for sales promotion.

Any private individual, business organization or school owning 16 mm. sound projectors that can be made available for Government use, are asked to write to the War Production Board, giving the year model and price asked for each machine. Letters should be addressed to M. D. Moore, Electrical Appliances and Consumer's Durable Goods Branch, War Production Board, Washington, D. C.

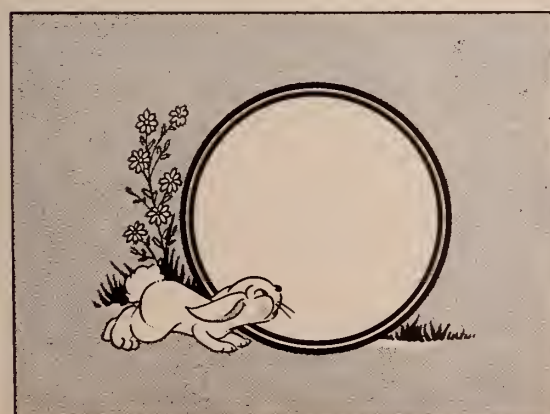
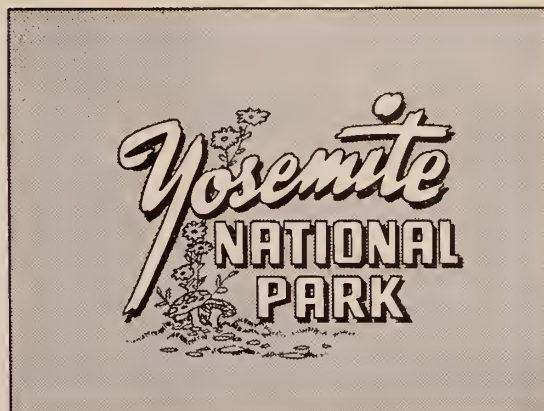
The War Production Board will not itself buy the projectors but will transmit the information to the War and Navy or other Government departments who can then buy the projectors they need.



# HOME MOVIE TITLES

## Now Available In Colors!

Titles appearing in HOME MOVIES each month are now available in colors for Kodachrome—printed in color on tinted stock. Color reproductions of titles appearing in the January, February and March issues are now ready—specially priced at 25c per set of eight titles, 3 sets for 50c. Remit with order to HOME MOVIES, Hollywood, Calif.





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## EQUIPMENT FOR SALE

- **BASS SAYS:** We deliver the goods. New or used equipment in abundance at prices to suit your purse:

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- 8mm. Keystone, F:3.5 lens and case, \$21.50.
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- 8mm. Revere Double 8, Bausch & Lomb F:3 lens, \$34.50.
- 16mm. B. & H. Model 75, Cooke F:3.5 lens, \$34.50.
- 16mm. B. & H. 70A, F:3.5 Cooke, \$44.50.
- 16mm. B. & H. Model 121, Cooke F:2.7 lens, \$57.50.
- 16mm. B. & H. Model 121 Magazine, 1" F:1.8 focusing, \$77.50.
- 16mm. B. & H. 70DA, 1" F:1.8 Cooke, 20mm. F:3.5 Cooke and 3" F:4 Wollensak, case, \$235.00.
- 16mm. B. & H. Automaster, 1" F:2 Xenon, 2" F:2.8 Acura, 15mm. F:2.7 wide angle, case, \$272.50.
- 16mm. Victor, 1" F:2.7, \$47.50.
- 16mm. Victor 3, 1" Cooke focusing mount, 1" F:1.5 Wollensak, 3" F:4 Wollensak, turret model, \$125.00.
- 16mm. Simplex Magazine, Kodak F:1.9 focusing mount, \$62.50.
- 16mm. Cine Kodak B, F:1.9 focusing mount, \$47.50.
- 16mm. Cine Kodak Magazine, F:1.9 focusing, \$87.50.
- 16mm. Movikon, Sonnar F:1.4, coupled range finder, case, \$295.00.

### RARE CINE LENSES

- 50mm. Meyer Plasmal F:2.7, focusing C mount, \$63.50.
- 25mm. Plasmal F:1.5, C mount, \$67.50.
- 4 1/4" Meyer Trioplan F:2.8, focusing C mount, \$85.00.
- 50mm. Meyer Plasmal F:1.5, focusing C mount, \$87.50.
- 3 3/4" Cooke, F:3.3, focusing C mount, \$87.50.
- 6" Cooke Tele, F:4.5, focusing C mount, \$92.50.
- 6" Meyer Tele-Megor F:4, focusing C mount, \$95.00.

### USED PROJECTORS

- 16mm. B. & H. 57A, 400 watt lamp & case, \$50.00.
- 16mm. B. & H. 57GG, 375 watt 75 volt lamp, 800 ft. capacity, case, \$68.50.
- 16mm. B. & H. Auditorium, 1200 watt, 1600 ft. capacity, 2" F:1.6 lens and case, \$285.00.

### USED SOUND PROJECTORS

- 16mm. RCA PG-70, 750 watt, 10 watt output, \$225.00.
- 16mm. Victor Animatophone 33, 750 watt lamp, 10 watt output, 1600 ft. speaker and case, \$217.50.

Limited number: Discontinued new model Craig Jr. 16mm. animated Editor, Splicer and Rewind. Regularly, \$31.50; our price, \$23.63. Send for latest revised complete price list of Cine Apparatus just out.

**BASS CAMERA COMPANY, Dept. HC, 179 W. Madison St., Chicago, Illinois.**

• **FULL LIST** price allowed for your model 20 Cine-Kodak on Magazine Cine-Kodak Eight; for your Revere f/3.5 on Revere Turret; for your Model 50 Kodascope on Revere projector; for your A8 Keystone on Bell-Howell or Ampro projector; for your Magazine Cine-Kodak Eight, your 8mm. Revere or 8mm. Bell-Howell on Bolex Camera. **CAMERAS AS NEW:** Bell-Howell 70-D, bronze finish, f/1.5 lens, \$175.00; 16mm. Bolex f/1.4 Hektor lens, \$275.00; Bell-Howell 70, with attached turret, bronze finish, f/1.8 Cooke, \$95.00; 8mm. Bolex, f/1.9 lens, \$195.00; 8mm. Bolex, f/1.5 lens, \$275.00. Telephoto lens for Model 20 or 25 Cine-Kodak, only \$22.50. Write for liberal allowances for your present equipment. **NATIONAL CAMERA EXCHANGE, Established in 1914, 11 South Fifth Street, Minneapolis, Minn.**

• **FILMO WIDE-Turret, focusing 1" f/3.5, 1" f/1.5, 4" f/4, \$185.00; Filmo 70A, f/3.5, \$33.00; Victor 3, f/2.9 L. N., \$49.50; Filmo Mag. 121 f/3.5, \$45.00; f/1.5, \$79.50; Mag. Cine Kodak L. N., and case, \$79.50; Stewart-Warner 16mm. f/35, case, \$13.50; Keystone 16mm. model A, f/3.5, case, \$14.50; Filmo-8 Sportster, f/2.5, \$51.50; Filmo-8 Turret, windback, f/2.5, 1" f/2.9, focusing model, \$115.00; Revere 88, f/2.5 L. N., \$38.50; Perfex Turret, f/2.5 L. N., \$47.50; Keystone Prof., 500 watt, f/5, \$39.50; A-81, 750 watt, f/1.6, \$57.50; Kodascope B, automatic, 300 watt, 1" and 1 1/2" lenses, case, \$47.50; DeVry 16mm. Prof., 300 watt, case, \$24.50; Kodascope C, 100 watt, \$11.50; Revere 88, 500 watt deLux, case, L. N., \$70.50; Kodascope 8, model 20, L. N., \$10.50; 8 and 16mm. lenses or will trade for 35mm. motion picture equipment. **CAMERA MART 70 West 45th St., N. Y. C.****

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**RATES:** Ten cents per word; minimum charge, \$2 cash with order. Closing date, 10th of preceding month. **HOME MOVIES** does not guarantee goods advertised. Send ad copy to 6069 Sunset Boulevard, Hollywood, California.

## EQUIPMENT FOR SALE

- **E. M. BERNDT Auricon 16mm. sound-on-film recorder, with noise reduction circuit.** List price, \$695.00. Display model, \$495.00, less microphone. If there is anything you can't obtain elsewhere, write us. **BYRON'S, INC., 625 15th St., N. W., Washington, D. C.**

- **SAVE**—Easy to make your own 8-16mm. Action Filmviewer. No shutter or moving parts—film appears as motion pictures. Send \$1.00 today for blue print and instructions. **BUCKLEY BROTHERS, 1188 Broadway Ave., Columbus, Ohio.**

- **STANDARD 16mm. projector, 750 watt, with motor rewind, improved shutter, and rheostat speed control.** Will sell for \$54.50, 10-day money-back guarantee. Write **BOX A-2, HOME MOVIES, 6060 Sunset Blvd., Hollywood.**

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- **BELL & HOWELL 70E 16mm. camera, f/3.5 lens, leather case, like new, \$60.00.** **BOB HANDSAKER, 1115 Valjejo Way, Sacramento, Calif.**

## WANTED

- **WANTED:** Revolvers, Target Pistols, Shotguns, Rifles, Binoculars. We make liberal allowances for firearms and binoculars to apply toward the purchase of 16mm. and 8mm. movie equipment, still cameras, enlargers, and photographic equipment of all kinds. **NATIONAL CAMERA EXCHANGE, Established in 1914, 11 South Fifth Street, Minneapolis, Minn.**

- **WANTED**—Used movie equipment, all kinds. Advise price and full description first letter. **A. F. BRUCK, 201 Walnut St., Hamilton, Ohio.**

- **WANTED**—used equipment. Bargain list on request. **PETERS, 41-B So. 4th St., Allentown, Penna.**

- **WANTED** used 8mm.-16mm. films, cameras, projectors. Spot cash for anything photographic. We sell, trade. **BOBS, 154 East 47th St., New York City.**

- **WANTED**—Used Fried 16mm. sound and silent printer. Advise price and full details first letter. Must be A1 condition. **A. F. BRUCK, 201 Walnut St., Hamilton, Ohio.**

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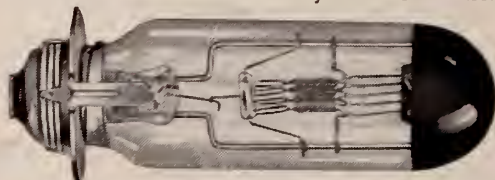


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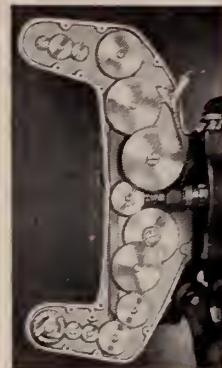
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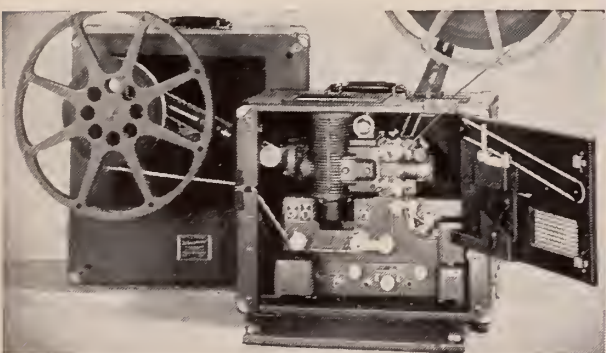
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*Moviquiz* Films cover a diversity of interesting subjects, some of which are listed here. For complete details, see your Filmo dealer or send the coupon.

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Approx. 50 Ft. 8mm.— 1.50

Watch for New Donald Duck releases next month!



# HOLLYWOOD FILM ENTERPRISES, INC.

6060 SUNSET BOULEVARD

HOLLYWOOD, CALIF.



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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



• Use your camera to prevent forest fires. See page 187.

M A Y

1942

NUMBER 5  
VOLUME IX



## REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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# HOME MOVIE EPIC!

# "MACARTHUR"

## AMERICA'S FIRST SOLDIER

AT LAST! You can own the inspiring story of General MacArthur! Show on your own home screen peak moments of his heroic career! See MacArthur decorated in France during the last war... sworn in as Chief of Staff... sent to France as observer! See him in Germany, observing the growing might of the Nazis! See him assume command in the Philippines! Then Australia! A movie record to treasure for a lifetime!



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**MANUFACTURERS OF SOUND-ON-FILM  
RECORDING EQUIPMENT SINCE 1931**

# Information PLEASE

**Patch Splice** (C. A. Benson, Ludington, Mich.)

*Q. I use a Keystone DeLuxe patch splicer but find that when splices go through my projector, the image is temporarily out of focus. Is this common to all splices or just to the patch splice?*

A. If you have regularly followed this column, you have noted other complaints from readers experiencing this trouble. In each instance different splicers were used in joining the film. The fault lies not with the splicer nor the type of splice but in the projector used in screening the film, or more specifically—the film gate in the projector.

Projectors may be divided into two classifications: those with film gates in which pressure against the film is toward the lens, and those in which pressure against film is toward the lamp house. With the latter, any curl in the film or a bulky splice tends to push the film momentarily away from its established plane of travel and toward the lens, as it passes through film gate. This causes the film to travel on a plane out of the sharp-focus range.

With the opposite type of film gate, curl, bulky splice, or other obstructions merely push the film gate open momentarily. The film is not disturbed from its established plane of travel before the lens and consequently remains in sharp focus.

We are not familiar with the splice made by the splicer you mention; but if the patch causes the film to move out and away from the lens as it passes through gate of your projector, then the splice is the root of your trouble.

**Telephoto Shots** (G. H. Santell, Milwaukee, Wisc.)

*Q. In attempting to shoot birds and wildlife with a telephoto-equipped camera, I find it difficult to stick to the rule "always use a tripod for telephoto shots." When you get among trees and branches, a tripod is simply just so much excess baggage. What do you suggest as a substitute?*

A. It is almost impossible to secure absolute "steady" shots with a telephoto lens unless camera is mounted on tripod or other sturdy support. Without your tripod, you might try holding camera securely against a tree or upon a rock or tree stump. Then there is a handy gadget called a Unipod—a one-legged collapsible tripod which offers a solution for this type of filming.

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

**Fixed Focus** (Dale Gregory, Ypsilanti, Mich.)

*Q. How can I set my 3" telephoto lens for fixed focus?*

A. You can't. Focusing with a telephoto must be very critical. If you are having trouble estimating distance, why not purchase one of the popular priced range finders? This may be used either handheld or attached to camera and will give quick, accurate readings.

**Fuse Blower** (J. M. Randall, Littleton, Colo.)

*Q. In shooting interiors with the aid of Photofloods, I'm forever blowing fuses. No doubt this is due to overloading of circuit, but how can I determine just how many Photofloods our housewiring will stand?*

A. One way to avoid blowing fuses is to keep all other house lights extinguished while the Photofloods are on. As a rule, as many as six No. 1 Photofloods may safely be used on one regular house-lighting circuit. Temporary heavier fusing of the particular circuit used will prevent fuse-blowing trouble in the middle of a scene; but such fuses should be removed and replaced with the regular plugs when shooting is over.

Another tip is: always keep a few extra fuses on hand. Also, you can rig up a separate fuse block for your photofloods. Run your feed line into the block and plug in your extension cords. Thus, additional fuses will then operate ahead of your regular house fuses, checking any overload that may occur from Photofloods and without extinguishing lights in other rooms of your home.

**Title Centering** (M. J. Meredith, Hutchinson, Kansas.)

*Q. I recently followed a suggestion for centering my camera with title by shooting straight down and lining up my camera lens by means of a plumb bob attached to the lens. However, my titles were decidedly off center. What caused this?*

A. Using the plumb bob alone is not

• Continued on Page 197





*Home Movies*  
MAGAZINE



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and we're going to take Movies!"



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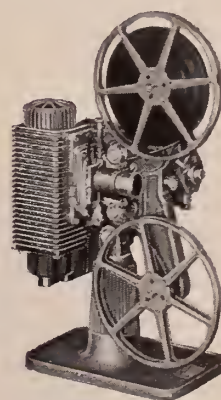
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How an amateur  
made sure of this

*Shot of a  
lifetime*



Captain Charlton L. Smith, Master Mariner,  
Marblehead, Mass. Taken with a 50-mm, F3.5  
"miniature," on fast pan film—no filter.

A shot like this may come to an amateur photographer only once in a lifetime. This one popped up during a squall, when exposures are tricky. So this amateur made sure of his shot! Here's his story:

"Close-up exposure meter readings on the subject were next to impossible. But I hung on with one hand, while with the other I took readings with my G-E meter. I set my camera as the meter indicated—1/200 at F/8—and shot, one-handed.

"Maybe I was lucky; but I am sure that the G-E exposure meter, with its simple one-hand operation and narrow field of view, was largely responsible for my getting this picture."

Get the G-E exposure meter and get more out of your movies. See it at good photo dealers. General Electric Company, Schenectady, N. Y.

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## The Reader



## SPEAKS

### Wanted

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—Matty Friedman,  
1936 Daly Ave.,  
Bronx, N. Y.

### Film vs. Focus

*Ever since we published the first reader's letter on the subject of positive film titles for Kodachrome movies and the out-of-focus effects that often result where the two films are spliced together, considerable interest in this subject has been evinced by readers who have written the editors giving their version of or cure for the trouble. Here's an interesting letter with a totally different view on the matter:*

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A study of different colors of light reveals that each color has a different wavelength, and that each is affected to a greater or lesser degree by the glass in the lens. In other words, it is never possible to focus all colors sharply without the use of a lens which is completely

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West Englewood, N. J.

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All morning glories—including the moon flower, Bona Nox or Night Glory which opens only at night. The latter blooms in the summer time exuding a delightful perfume. They may be picked and brought into the house after 6 p. m. and one may watch them unfold while eating dinner.

The South African Gazamies and the Arctotis—both very attractive even closed.

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The Dimorphotecas—native of So. Africa and offer an abundance of color for Kodachrome filming.

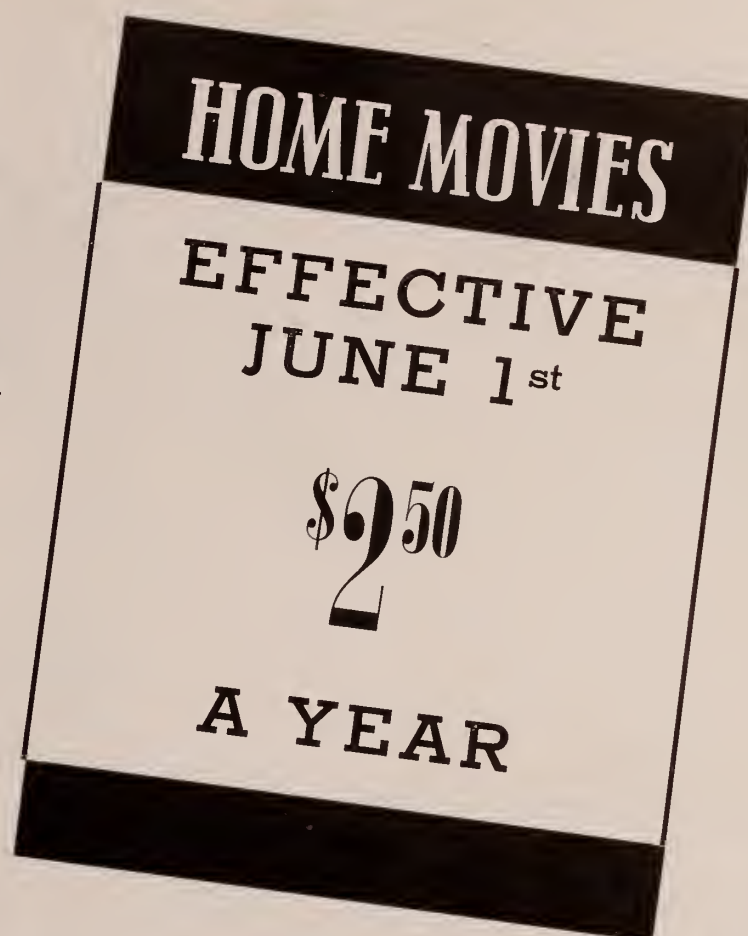
Water Lilies—most all varieties close and "go to sleep" at night.

Four O'Clocks—get tired early. You'll have to work fast to catch them with your camera.

• Continued on Page 214



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**HOME MOVIES**

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HOLLYWOOD, CALIFORNIA

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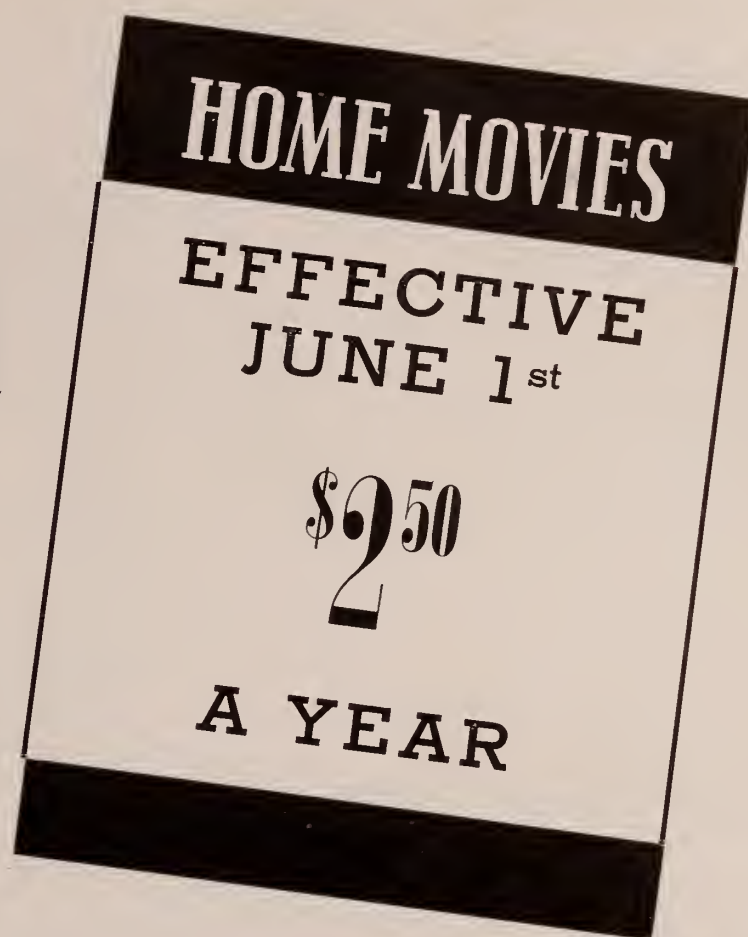
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# HOME MOVIES

Published in Hollywood

MAY 1942

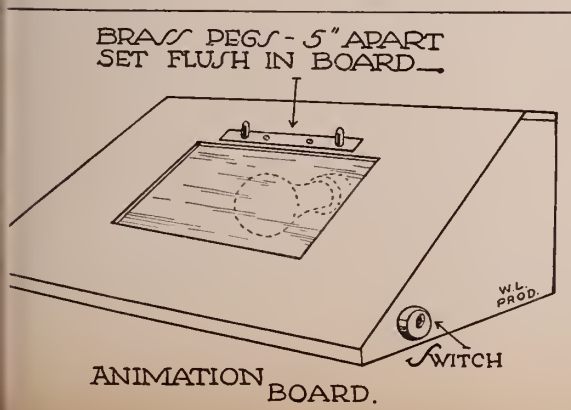
**F**ILMING of civilian defense pictures has awakened considerable interest in animation among amateurs. Many have found need for a brief sequence of animated drawings that could be inserted in a defense film to emphasize a point or explain an operation or some particular action that would not otherwise be clear when treated with straight photography.

We refer not to the animation of figures a la Walt Disney but to animation of simple objects, lines, maps, etc., an innovation particularly suitable to films of an instructional nature. For example there are instances come to our attention where the filmer plans to show the progressive action of a fallen incendiary bomb by this method; another will illustrate the proper locations about a house for placing buckets of sand, shovels, ladders, and hose with a drawing of a floor plan, and then indicating upon it the right and wrong locations for these important fire-fighting tools. And there are other examples, too numerous to outline here.

Most amateur defense film producers want to do this animation work themselves, want their pictures to represent 100% amateur effort. For some it is quite a task. For others, no trick at all. The difficulty lies not so much in the lack of ability with a drawing pen as with the lack of knowledge of the simple tools with which to do the work.

- Sketches show how to build camera stand for filming animated movies, also illuminated drawing board for sketching and inking-in the "cells".

Fig. 3



• Fig. 1—Photographing "cells" for an animated cartoon.

## ANIMATION *for* *amateur defense films*

B Y C U R T I S R A N D A L L

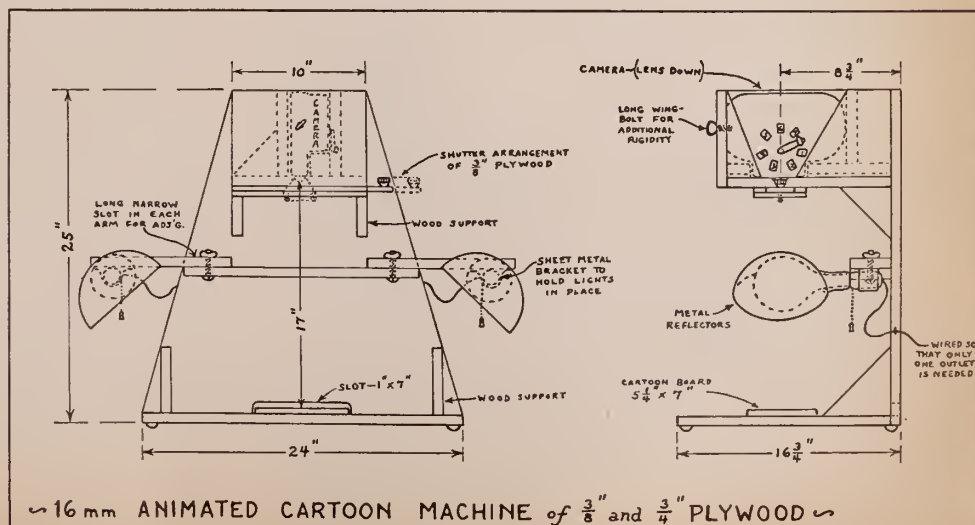
The first requisite is a cine camera capable of single-frame photography, that is, one that will expose one frame of film at a time. To attempt animation—or single-frame exposures—with any other camera will not be productive of good results.

Then there must be a "stage" on which the animation is to be arranged and photographed, and this should include a bracket for holding the camera firmly in place before the drawings or scenes to be photographed. A successful amateur-built animation stage is shown

in Fig. 2. Included are all necessary details and dimensions for building same. It was designed for use with a 16mm. camera, but can be altered to afford use of any 8mm. or 16mm. camera. The camera rests in vertical filming position, the only method suitable to animation, and the drawings or objects to be photographed are placed on the base or "cartoon board." Photo-floods in reflectors mounted on adjustable arms, are positioned below the camera and at such an angle as will not cause any of

• Continued on Page 206

Fig. 2





• Offered for comparison is the diffused scene, Fig. 1, and the out-of-focus shot, Fig. 2.

# DIFFUSION—*what it is and when to use it*

B y G E O R G E W . C U S H M A N

A CINEMATIC effect not entirely abandoned by the professional and one particularly suited to amateur movies is diffusion. Its purpose is to soften the lines in a scene and impart a languid quality otherwise known as soft focus, to certain types of closeups and scenic shots.

A few years ago, diffusion was used in theatrical movies to a greater extent than now. The fact the practice has lessened is no condemnation; rather it is an indication of the inconsistency of Hollywood which is prone to overdo an effect, once proved successful, then abandon it almost abruptly in favor of some other newly-introduced device.

So there may be no misunderstanding among amateur cinefilmmers as to just what a diffused scene is, perhaps a brief explanation is advisable at this point. Some erroneously believe that diffused effects in photography are created by throwing the scene out of focus. This is far from true. A diffused scene, on the contrary requires that it not only be sharply focused but that the depth of focus extend deeply into the scene. The diffusion effect is created by a device placed before the lens which breaks up or diffuses the rays of light reflected by the image or scene photographed.

True diffusion is graphically illustrated here in Fig. 1. Compare the effect with that of the same scene deliberately photographed out of focus as shown in Fig. 2. The same scene, photographed normally, appears in Fig. 3.

A truly diffused scene is one in which no harsh lines remain. Each line seems to melt into the other. The changes in detail are soft, not abrupt. As one author-

ity so aptly put it, there are two images: one sharp, the other soft, the latter apparently super-imposed over the first.

A diffused scene isn't merely one that has been soft lighted. Cheesecloth over the floodlights will produce soft lighting, but won't give a diffused picture, for detail will still be wiry sharp. It is true that soft lighting is often used when a scene is to be diffused, since contrasty lighting is sometimes difficult to handle when diffusion is desired.

Most amateurs want their movies needle sharp, and this is just what they should be. Ordinary scenes are not improved by diffusion, and the effect should not be attempted unless the scene or sequence is strengthened by its use.

A diffused scene denotes a slow, dreamy atmosphere. Only when the tempo of a film is quite slow should it be attempted. In such cases the action, also, must be slow. A typical example would be a sequence of a stream slowly winding its way through swaying willows and beneath fleecy white clouds. There is no hurry, no fast action. After three or four scenes a pair of lovers move slowly into the scene, arm in arm. Medium shots and close-ups, however, are the type of shots most frequently treated with diffusion.

Now if the stream mentioned above were a babbling brook, diffusion would be entirely out of place, since the faster action would be unsuited to the mood created by diffusion. Wherever there is fast action and fast tempo, photography should continue sharp. It is never advisable to mix diffused scenes alternately with clear cut ones.

The use of diffused scenes is much like that of any other effect in that they are effective when used at the right time and in the right place, but when employed indiscriminately they are definitely harmful to the film. It is up to the filmer to decide when a sequence will be

• Continued on Page 205



• Here is the original, sharply focused scene. Note how all details are distinctly visible in the diffused shot (Fig. 1) above.





• Equal to sabotage is carelessness that fires our forests, deprives us of valuable war supplies. Education through amateur's films can prevent much of this.

## *Amateur-produced films to aid* *U. S. in forest* **CONSERVATION**

**N**EARLY every person who frequents the mountains and forests of America has witnessed the aftermath of a destructive forest fire. The disaster is usually considered only in terms of a closed vacation spot or a charred blot in an otherwise beautiful scenic panorama. Today, however, we must take a more realistic view of forest fires, for a conflagration gutting hundreds of acres of virgin timber deprives us of essential war materials, damages watersheds necessary to war production, and places in jeopardy vital communication and power lines.

Two aspects of America's war effort are involved in forest protection. It should be pointed out in the first place that America has 160 national forests. Much of the nation's industrial output depends largely upon resources obtained from these forests. Likewise civilian morale is greatly strengthened by forest outings. Therefore, destructive forest fires can imperil both the country's armament program and the high level of morale.

With these facts in mind and with the object of making them more vivid

### **Forestry Department bids Home Movies sponsor campaign among filmers**

**B Y J A C K I R W I N**

in the mind of every citizen, the United States Forest Service, through its supervisor of the Angelus National Forest in Southern California has asked HOME MOVIES to sponsor a program of amateur-produced 8mm. and 16mm. films on forest protection.

Idea is for individual amateurs and cine club groups, planning spring and summer filming, to voluntarily undertake production of forest conservation films that will contribute directly to the war effort. Films would then be screened by the producers, or exhibitor staffs appointed by them, in schools, churches, clubs and among civic organizations. The project is for strictly voluntary workers, the government supplying no material nor film. But those who undertake such films will be more than paid for the expense involved. Moreover, no more film need be involved

than the few rolls usually shot on an outing or vacation. But a better picture will result and the filmer will have the pride that comes with knowledge that through his hobby, he has contributed patriotically to the war effort.

Suggested theme, around which the amateur may build his picture is the "fag bag"—an innovation recently introduced by the U. S. Forest Department. Fag bags are small red muslin sacks fitted with a draw string into which motorists and campers, entering a national forest, place their cigarets for the duration of their visit. Thus it becomes a check on the thoughtless smoker who otherwise might draw a cigarette from the open pack, light it up and throw away the possibly lighted match, without realizing the potential danger of his act. Dr. Robert A. Milli-

• Continued on Page 203



# *What the beginner should know* *about* CAMERA SPEEDS

By STANLEY E. ANDREWS

**M**OST all of us know that in order for action in a motion picture to appear normal on the screen, the film must be projected at the same speed it was photographed. Perhaps another way of saying this is, that if the action is to appear normal, then the picture must be photographed at normal projection speed which is 16 f.p.s. (16 frames per second) for silent motion pictures. If the picture was photographed at a greater or lesser speed, action on the screen would appear abnormal.

There are times when abnormal action is desired and for this reason certain scenes in a movie often are deliberately filmed at 8, 24, 32, 48, or 64 f.p.s. Use of fast and slow camera speeds came into prominence in the days of silent movies when they were utilized for comedy effects. And because

slow motion and half-speed filming widens the scope of amateur movie making, most modern cine cameras provide more than one filming speed.

Look at the speed control of your camera. You'll find it may be adjusted to change the rate of travel of the film past the shutter from 16 f.p.s. to 8 f.p.s., or to two or more of the higher speeds mentioned above. Some cameras provide for all four ultra-speeds plus the half-speed.

Although the outstanding virtue of the 8 f.p.s. speed may be its ability to offset poor light conditions, and of the higher or "ultra" speeds to record objects in slow motion for more careful analysis, both can be used by the amateur for trick effects. A camera, running at the slower speed of 8 f.p.s. results in faster than normal action on

the screen. In the camera the film travels at only 8 frames per second. In the projector it travels twice as fast or at the rate of 16 frames per second. Screen action therefore is twice as fast. Those who recall the old silent comedies will remember the chase scenes in which the patrol wagon, bearing Keystone cops, speeds crazily down the street in pursuit of the villain.

By speeding up camera action from 16 f.p.s. to 64 f.p.s. or less, slow motion on the screen is obtained. Most of us are familiar with comedy effects produced by high-speed filming, many having already made movies utilizing this effect. A subject in action, filmed at say 64 f.p.s., is screened at the normal 16 f.p.s. speed or 4 times slower than it was photographed. Action therefore is slowed accordingly.

There are two things which must be kept in mind when proceeding to shoot movies at above or below normal speed. First, a compensation in exposure is necessary. If, for example, a normally lighted scene is to be exposed at the slower speed of 8 f.p.s., the lens must be closed down to admit just half as much light. If the camera is speeded up to say 32 f.p.s.—twice normal speed—then exposure must be increased to admit twice as much light. As an example, say the scene to be shot at 8 f.p.s. calls for a normal exposure (at 16 f.p.s.) of  $f/11$ . To admit half as much light, the lens must be closed down one full stop to  $f/16$ . At 32 f.p.s. the lens would have to be opened up to  $f/8$ , and at 64 f.p.s., to  $f/5.6$ .

Second: The length of the exposure—that is, the time required for shooting a scene—should be varied according to the camera speed used, in order to provide the normal running time on the screen. For instance, when shooting at 8 f.p.s., the camera should be operated for twenty seconds in order to produce a scene that will screen for ten

• Continued on Page 209

• Eight frames-per-second half-speed enables cine cameras, loaded with supersensitive film, to capture striking night panoramas like this.





**C**OULD you borrow a cat and a canary for a little filming fun next Sunday afternoon? Of course, if you already have these pets in your home, you're all set to film this amusing comedy that's just made to order for a man and wife, plus the pets mentioned. It's a script that will, if carefully filmed, reflect your ability as a director and your actor's personalities as individuals.

What makes this story doubly attractive is that it can be filmed with no outside assistance. The husband can double for himself and the tramp, allowing his wife to handle the camera for the shots in which these characters appear. In those scenes in which both husband and wife appear together, the camera can be locked in running position—the husband walking into the scene and this portion of the film deleted at the editing board.

Cast requirements are as follows: the wife, husband, tramp, the cat and the canary. Most of the opening scenes take place indoors and therefore, photofloods and reflectors will be needed to light up these interior settings. However, immediate lack of lighting equipment need not deter one from proceeding with this picture, for photoflood lamps and inexpensive, collapsible paper reflectors are available from any photo dealer. These, set up in floor lamps and lighting fixtures, will provide all the light needed for the interior scenes.

One should have a sunlight reflector for the exterior shots, too—especially for those of the tramp beneath the bridge. This may be fashioned from a piece of wallboard or plywood, about 3 feet square, painted with aluminum paint or chrome enamel. In the absence of this, a white card, sheet or other bright surface will make an acceptable reflector.

As an aid to editing the picture when shooting is done, number every scene. Write each scene number on a slate or a piece of board painted black and shoot three or four frames of it—no more—after the completion of each shot. At the editing board each scene may readily be identified by this number and quickly spliced into place after the necessary trimming.

For the benefit of the beginner, we shall take opportunity here to explain the terminology used throughout the script. A *closeup* is a shot of an object

## SCENARIO *for two people, a cat and canary*

B Y W A L T E R H O F F M A N

or of a person's head, and sometimes shoulders, that almost fills the picture frame. A *medium closeup* takes in a person from the waist up. A *medium shot* is made with camera from eight to twelve feet from the subject or subjects, usually takes in the complete figure. A *long shot* is anything beyond that defined for a medium shot. A *reverse shot* is where the camera is set up to show the scene from the opposite angle of a previous shot.

To make the *pan shots* called for in scenes 7 and 45, the filmer should have a suitable tilt-pan head for his tripod.

• This is copy for insert shot called for in scene 26. Merely cut it out and photograph it in your typewriter titler.

Lacking this accessory, satisfactory results can be achieved by holding the camera steady and panning slowly making sure body is well braced against sideways

Scene 24 calls for the camera to "pull

• Continued on Page 200



Clifton Edom





## Now, let's try our first **TRICK FILM!**

B y G E O R G E A . G A U L D

FOR those readers who have taken the trouble to construct the "Frame" described in preceding articles and who have overcome the difficulties of backwind in the case of their own particular camera, the time has arrived when the first trick film may be tackled in earnest. We shall start with the technique known as the "Split Screen."

As is often the case, split screen work is effective because it is so simple. It consists essentially of dividing the picture area into two portions, and by means of the positive and negative type of masks described last month, the two portions are exposed one after the other, leaving no trace of the "joint" between the two, separately exposed sections of the complete picture. This technique is largely used for "double" effects, in which an actor and his double appear together in the same picture, both parts being played by the same person. Nothing could be more exciting than setting out to make a film of the family twins, father and mother included.

For such a film, the most obvious division to suggest itself is that of a cut along a vertical line down the center of the picture, the action being confined to either side; one half being exposed, then the other. But if the audience is to be kept guessing, then we must vary the technique, not only by ringing the changes on the position of the cut lines, but by the method of suggestion as well.

Cut lines are rendered less obvious when they are made to coincide with natural lines in the picture, such as the edge of a house wall, or the outline of a window frame. The cut line need not be straight; it can follow any path, such as round the back of a chair; it merely

makes the cutting of the mask a little more difficult.

Although masks should be cut as accurately as possible, a high degree of precision is not required. The outline of split screen masks set up on Stage A of the frame will have a high degree of diffusion, and any slight errors made in the cutting will be covered up by this diffusion. Cutting along natural lines in the picture makes such errors quite unnoticeable. Furthermore, the inevitable slight "shake" between the two exposures, due to minute inaccuracies in film and camera mechanism, will be discernable only to the most critical and expert eye.

If the film were composed entirely of trick shots, it would not only be tiresome, but the deception would become obvious and the film would cease to have interest. The theme must be extended by suggestion. It is not necessary to show "twins" together in every shot. If such a shot is followed by two close-ups, one of each "twin" in his relative position, the audience will be quite satisfied that the shots are of two separate persons, not one and the same as they must be, in reality. Such variations increase the interest of the film and make it more plausible. The following sequence shows how this policy of "ringing the changes" is carried out in practice.

(1) The scene opens with a medium shot of the family automobile coming to rest outside the house. The shot takes in about half the windshield and the driver's door. Papa One opens the door, gets out, and walks towards the camera, and out of the picture. (Cut two or three frames before he disappears completely.) The camera is stopped and care taken not to move it. Papa now gets back into the automobile, but this time, in the passenger seat next the driver.

(2) Pan slowly across the wind-

• These photos illustrate some of the trick effects that easily may be accomplished by amateurs using the trick frame or stage described in the March issue.

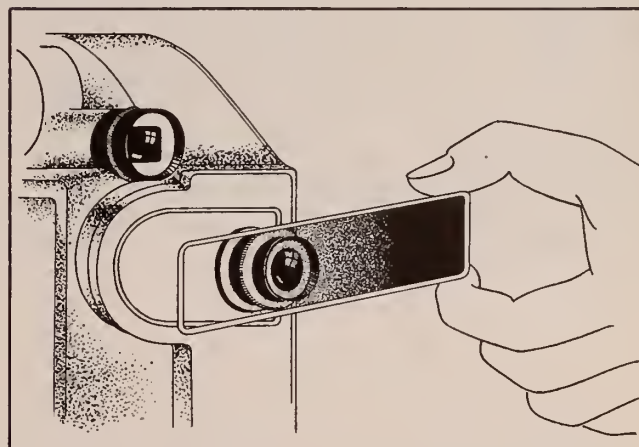
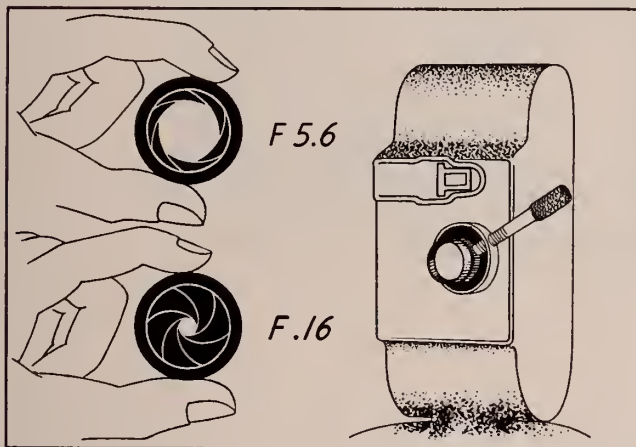
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# HOW *to make fade-ins and fade-outs*

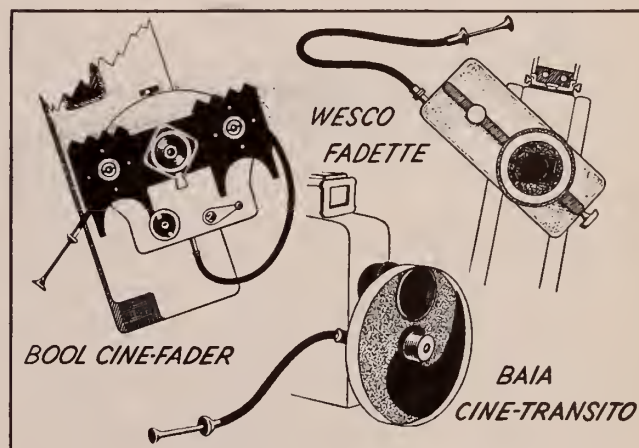
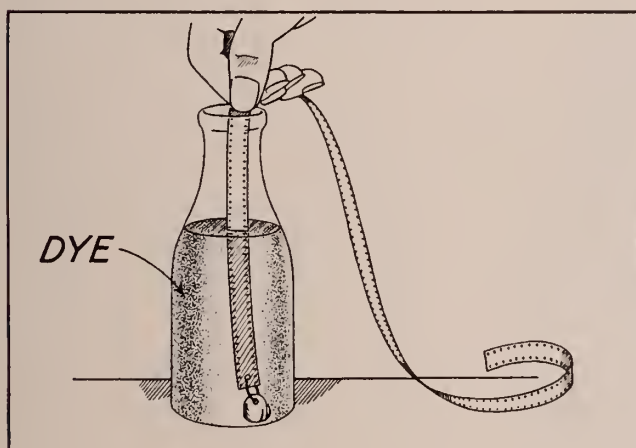
The fade has become an essential, if not an integral part of every motion picture—amateur as well as professional. A fadeout may be likened to the curtain falling at the close of an act. For fades, properly used, close one sequence in a picture and open another. Any

amateur can make fade-outs and fade-ins as demonstrated in the illustrations described briefly below. High-priced gadgets are not essential, although they aid in making smoother fades and, in some instances, automatically.



**Simplest method** for making fades requires only closing or opening the lens iris when filming the beginning or end of a scene. This may be done by slowly turning iris control ring—the knurled ring by which you set the exposure. This requires that camera be securely mounted on tripod, leaving one hand free to manipulate lens for the fade. A gadget, easily made, will facilitate this operation. As pictured, it consists of a metal ring fitted with a long machine screw which fastens over the iris ring. Screw also serves as lever, insuring smoother opening or closing of iris. The gadget also is available commercially for 50c.

**Best known gadget** for making fades in home movies is the fading glass. It consists of a piece of optical glass, about 1¼" x 4", graduated from crystal clear to full opaque. This is drawn across the lens as the camera records the scene, gradually increasing or reducing light admitted to the lens, thus producing the fade. Such fading glasses are available commercially for a few dollars. Enterprising amateurs can make their own from a piece of flawless window or plate glass. This should be graduated to full opaque with the aid of candle smoke, then covered with a similar piece of clear glass, to protect the coating, and taped at top and bottom.



**Chemical fades** are not only simple to make but afford a means for inserting fades omitted during filming but required in the editing of a picture. Commercially available for just this purpose is Foto-Fade, a chemical compound which, when dissolved in water, provides an effective dye to which film may be subjected gradually to produce the fade. Film is merely lowered gradually into bottle containing the dye and withdrawn slowly. End of film, entering dye first and having remained in solution longer than the rest of the area, thus receives the dye in fullest density. The area submerged only an instant becomes the start of the fade.

**Automatic fading devices** are available which may be attached before the lens on the camera to produce smooth, effective fades, automatically. Among such devices are the Bool Cine Fader, the Baia Cine Transito, Jr., and the Wesco Fadette. The Bool device not only produces fades but many other transition effects. Operation is by small spring motor, controlled by cable release. Baia's device is controlled and motivated solely by cable release which actuates a graduated disc to produce the fade. This gadget also makes wipeoffs. Wesco's Fadette produces a rectangular iris-like fade, is also cable release controlled and motivated.



• Production "stills" from 16mm. amateur-produced version of Dickens' "Oliver Twist."

# Amateur "Orson Welles"

## films OLIVER TWIST

B Y J . H . S C H O E N

WHEN residents of Winnetka, Illinois, flocked to their Community House one evening last September for a gala "premiere" of an amateur movie production, they shortly found themselves admiring spectators to a full length movie version of Charles Dickens' immortal story, "Oliver Twist." Entirely filmed in 16mm. by a youthful company headed by 20-year-old David Bradley, this remarkable amateur effort has won for Bradley the undisputable title of "Orson Welles of amateur movies." And HOME MOVIES happily contributes another honor, awarding this fine film the Movie of the Month certificate for May.

Producer, director, cameraman, editor and one of the principal actors of the impressive 97-minute production, young Bradley demonstrated beyond reasonable doubt that even such a monumental book as "Oliver Twist" can be filmed with sustained interest and suspense by amateur movie equipment,

coupled with enthusiastic initiative and a feel for cinematic story-telling.

No idle community boast is Bradley's well-deserved characterization as "Winnetka's answer to Orson Welles," for he has demonstrated a talent for movie production that transcends the average and approaches the promise of genius. Yet it must be remembered, if one is inclined to dismiss his achievement as a wholly unapproachable effort from the standpoint of expense and time, that he won success with the same tools available to every follower of the home movie hobby. That his father "angeled" the enterprise, supplying funds unstintingly for film, props, costumes, etc. is beside the point for young Bradley has shown the imagination that would have opened other ways to finance the project if a cooperative father had not been in a position to do so.

Just graduated from exclusive Lake Forest Academy, he had done a half-dozen amateur movies when he decided

to attempt a picturization of "Oliver Twist." Enlisting the support of other young people in the community, he was soon roving the town with a calculating eye for casting the production, choosing a Nancy Sikes here and an Artful Dodger there. Those summoned quickly responded and thus it became a neighborhood project which consumed the interests of 23 members of the cast and production staff throughout the summer.

At the premiere, which was staged with all the show of a typical Hollywood opening, residents of the wealthy Chicago suburb saw many familiar faces among the cast, which ranged in age from 5 to 50. They also recognized some of the settings, inasmuch as Bradley and his assistants scoured the community for months to find "locations" that would be appropriate to the 19th century locale of the story. To his credit, viewers of the picture at the premiere and at subsequent showings were uniformly astounded that the smooth flowing action of the story made them lose sight of the fact that it had all been filmed within the limits of their own city. Publicity in Chicago newspapers later won the producer further critical acclaim as the 10-reel film was shown before many groups in the Chicago vicinity.

No small task it was to condense the lengthy book to scenario form suitable to filming by an amateur company. But the familiar and well-beloved story is all there—Young Oliver asking for a

• Continued on Page 202



# SOUND *recording for home movies...*

## Practical advice on disc recording by a successful cinebug

B Y A R C H B . S A N D E R S

**T**HAT "Music hath charms" is especially true when adapted as an accompaniment to amateur movies, as those who have tried it out will testify. The production of sound-on-film is too expensive for the average home movie maker, but sound-on-disc can be produced for less than the cost of the film used in making the picture, assuming, of course, that one already owns a radio-phonograph or other means of reproducing the sound.

A recorder is not an essential piece of equipment if one's acquaintance extends into a local radio station or to someone in the neighborhood who possesses a home recorder. However, the production of sound-on-disc may prove unsatisfactory if one attempts the job of recording with cheap equipment. Just as the cameraman takes pride in composition and exposure, and just as the film editor takes pride in making the film interesting, so must the sound man have pride in the fidelity of his recordings.

Perhaps my own experiences of the past will reveal some information that will be useful to others who are, for the first time about to undertake the use of home recorded sound-on-disc to provide sound for their home movies.

I had my first experience in the use of sound with home movies through the use of a borrowed dual turntable playing standard records, all of which was thrilling but unsatisfactory. I disliked the constant changing of records and the difficulty of making smooth transitions between the several musical selections. This led me into an uncontrollable desire for putting all the sound needed for one film on one record. This was accomplished by recording sound at  $33\frac{1}{3}$  revolutions per minute on a 16-inch disc, thereby getting announcements and music sufficient for 200 feet

of 8mm. or 400 feet of 16mm. at silent speed all on one record.

With only limited funds at hand the acquisition of proper turntable equipment became a realistic problem. This was solved by accumulating a good motor, a dual-speed turntable, a crystal pick-up and a used oscillator unit. These were assembled in a homemade plywood box, and the wiring was so arranged that I could play records through the home radio by wireless or could plug directly into an amplifier unit.

During the construction period many hours were spent with a friend who had a very broad knowledge of music. By the time the turntable was assembled and some short subject recordings made, we had developed an ambitious program, deciding to score the music for a 22-minute film; whereupon we immediately faced the fact that a 16-inch tran-

scription could be cut to produce only 16 or 17 minutes of satisfactory sound.

Having spent all the money in my hobby budget on the play-back equipment a second turntable was immediately out of reach, but I conceived the idea of cutting approximately 14 minutes on a 16-inch disc to play from the center toward the rim, the remaining time to be cut on a 12-inch disc playing from the rim toward the center.

I had a vague notion that as the needle approached the rim of the 16-inch disc I could drop the 12-inch disc on top of it and at the proper time quickly shift the needle to the smaller disc. Our sound recording expert who had been brought into the group laughed at the idea but, believe it or not, *it worked*.

However, there are two things vital-

• Continued on Page 204

• With the right equipment any amateur can make successful recordings that will give a professional touch to 8mm. or 16mm. films. Here, members of the Long Beach Cinema Club are cutting a disc composed of narrative with musical background for a club production.





## Film Washer

This simple device took the meanest job out of home processing for me. Frequent washing of film is a tiresome job, but this device does it automatically, leaving the processor free for other duties.

Gadget consists of a rectangular can and suitable wooden support as pictured. Can should be slightly wider than developing drum or reel. Three rows of holes are punched in bottom of can with an ice pick or a six-penny nail and about three-quarters of an inch apart.

At the top of one end of can a connection for a length of rubber hose, leading from fresh water supply, must be provided. Where can is provided with a small screw-top outlet, this may be used for hose connection. Also, a smaller hole must be punched at opposite top corner of can to provide for release of air and serve as overflow valve.

The wooden support should be constructed to fit the respective processing equipment so it will hold the can above the reel and slightly off center so that

# THE EXPERIMENTAL

flow of water will cause reel to revolve during washing process. Can may be fitted to support with bolt and thumb screw, as shown. This affords adjusting can forward or backward to obtain proper flow of water over reel.

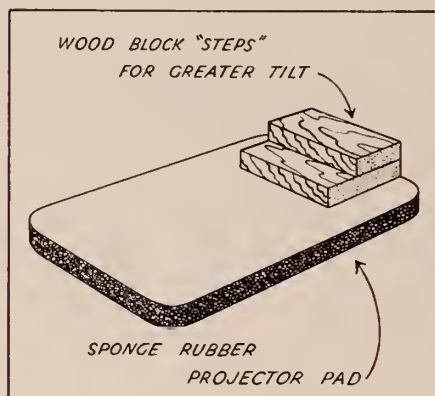
I found this arrangement was best suited for use over a laundry tub where fresh water supply and drainage facilities already exist.

—Vern Lake,  
Detroit, Mich.

## Projector Aid

The rise of the tilting device on my projector is limited; also, when projector is used on a small table, noise from vibration is amplified. I therefore built a single device to overcome both of these difficulties.

Pictured here, it consists of a pad of sponge rubber, obtainable from dime store counters. At one end is a two-step



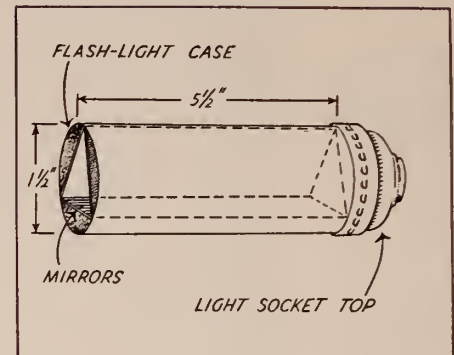
arrangement of wooden blocks cemented to the rubber. Front of projector rests on one of these steps when maximum extension of tilt device is not sufficient to elevate projection beam above heads of audience.

—D. W. Pease,  
Chicago, Ill.

## Kaleidoscope

Any amateur can make trick kaleidoscope effects in his movies and titles; also make the kaleidoscope for the purpose. All that is required is a 5" tube approximately 1½" in (inside) diameter, and three pieces of mirror cut to a size to fit inside, as shown in illustration.

For tube, an old discarded flashlight case may be used, or a section cut from a cardboard mailing tube. Cut the mirrors to required length and width and insert them in tube as shown, cementing them in place with glue or adhesive tape. Another method is to join mirrors together to form a triangle, binding them with adhesive tape, then insert into tube.



For 8mm. cameras with small lens barrels, the top of an old electric light socket may be fitted over one end of tube to provide a means of attaching and centering kaleidoscope over lens. For cameras with larger lenses, cut a disc from stout cardboard the diameter of the tube; cut a hole in exact center to fit the lens; then cement this disc over one end of kaleidoscope.

To use, fit kaleidoscope before the lens and rotate it slowly while camera is in motion. The effect produced will be that of an object focused sharp at the center, with duplicate images moving around it in a circle.

—Peter Lindemann,  
Larchmont, N. Y.

## Editing Aid

New use for discarded 50-foot reels is editing aid pictured here. Solder five or six reels together at the rims and mount on a shaft and base. Attach a handle to the outside reel so all can be turned simultaneously.

In editing, place the scenes not in sequence on the different reels and write the number of the scene and reel on a sheet of paper, for example: "Scene 4—reel 1;" "Scene 7—reel 2;" etc. Scene 5 and 8 can be spliced on to 4 and 7 and so forth. Then beginning with the "End" title on a 200-foot reel, wind back, picking up the scenes in order and splicing in titles at same time.

When all scenes are spliced in order and wound back, put on the opening



**I**F YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publications unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

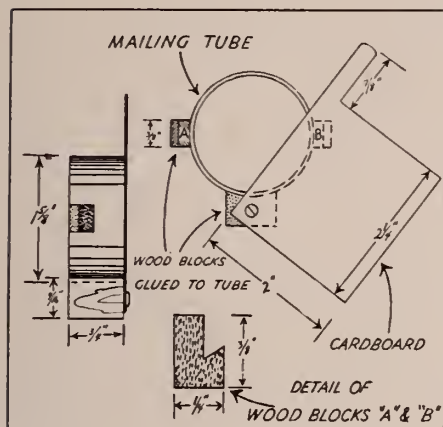
**Important:** When submitting ideas, be sure to mention whether equipment you use is 8 mm. or 16 mm., enabling us to promptly forward awards adaptable to your use.



# CINE WORKSHOP

title and white leader and the film is ready for screening. Rubber erasers hold loose ends of film as the reels rotate, as shown in photo.

—John J. Lloyd,  
Long Beach, Calif.



## Wipe-off Gadget

A simple wipe-off device may be made from a section of cardboard mailing tube. Diameter of the tube will depend upon the camera and size of lens. The gadget illustrated required a section  $\frac{3}{4}$ " in length from a  $1\frac{1}{8}$ " mailing tube.

Two small notched blocks of wood A and B were glued to either side to anchor the rubber band that extends around the camera and holds the gadget in place over the lens. Another wooden block C is glued at bottom of tube, as shown, to which is attached by means of a small screw or tack, a piece of stout cardboard cut to the size and shape as shown at D. This cardboard is the wipe-off blade and is moved across from left to right, and vice versa, to produce the wipe effect.

The entire gadget, including inside of the tube section, was painted flat black.

—V. D. Stevens  
Hillsdale, Mich.

## Viewer Slide

Amateurs who use film viewing devices such as the Craig Project-O-Editor, will find their use greatly enhanced if the device is mounted on a sliding track, permitting moving viewer back for rapid rewinding of film, and forward for viewing purposes. Track may be constructed of three pieces of wood and attached to editing board.

—J. H. Romers,  
Altadena, Calif.

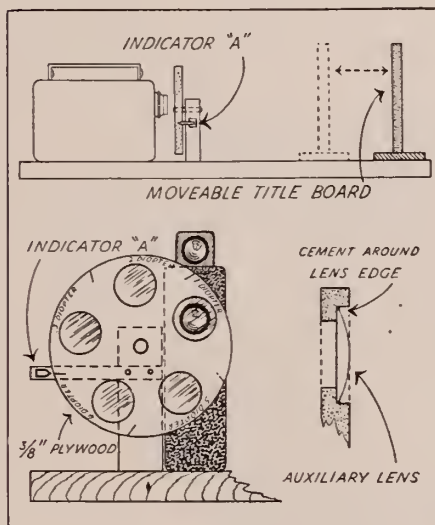
## Titler Lens Turret

The most practical of home made titlers is that which provides for filming titles at several distances, i. e., 6, 8, 10, and 12 inches, etc. from the camera. This requires the use of several auxiliary lenses—one for each distance.

A method for making these lenses immediately available and in fixed position in a holder that will insure accurate centering of auxiliary in front of camera lens, is the lens turret pictured here. It may be adapted to any type of home titler, horizontal or vertical.

Turret is made from a circular piece of plywood into which holes are cut for the required number of auxiliary lenses. Detailed sketch shows method of mounting lenses. Turret wheel is mounted on a stand constructed of light pine and attached to titler base at required distance from camera. Extending from this base, as shown at A, is an indicator—made of a strip of metal or wood—sharpened at the end.

Around the edge of wheel, marks are



painted to indicate when each lens is in alignment with camera lens and these marks should match up with the pointer.

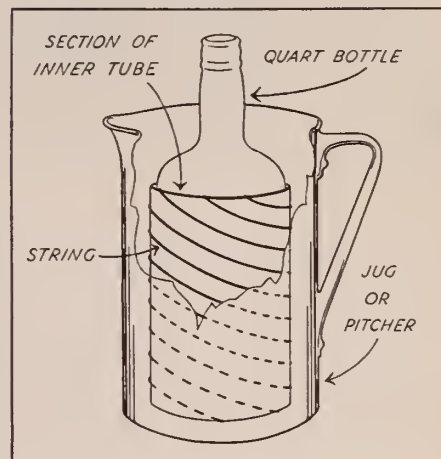
Title board should be adjustable, as shown, so that it may be moved forward or backward to the corresponding distances photographed with each auxiliary lens.

—Earl C. Lenz,  
Cicero, Ill.

## Jug Processing

For an emergency job of processing or developing of reversal film, a bottle and a jug or pitcher may be used as pictured here. Jug or pitcher should be about 1 gallon in capacity which will accommodate an ordinary quart-size wine

## gadgets, tricks & shortcuts contributed by Cinebugs



or beer bottle. The bottle becomes the "drum" on which the film is wound, and the jug or pitcher, the "developing tank."

To prevent slippage of film, a section of old inner tube may be fitted over the bottle, then stout string wound around the bottle in a spiral to form a track for the film.

Wind film around bottle, securing the ends with rubber bands, and insert bottle in jug containing about a pint of solution. Rotate bottle to agitate.

A metal container may be used in place of jug or pitcher, providing it is first adequately coated with acid-resistant paint.

—Stanley Jepson,  
Bombay, India

## Remodeled Projector

Now that some types of late model projectors are difficult to get, owners of old model 16mm. projectors may be

• Continued on Page 214



# It's NEW to me . . . !

By CINEBUG SHOPPER



## Auricon Sound Camera

A self-blimped single-system Auricon sound camera makes its debut in time to be of service to serious 16mm. filmers planning or actively engaged in producing civilian defense and other educational films requiring sound track. Mechanism and film gate are said to be designed along best professional lines insuring rock-steady pictures.

A single "C" mount lens seat will take 16mm. Filmo, Bolex, or Victor camera lenses. Some Eastman lenses may be used with the usual "C" mount adaptor ring.

Camera is driven by built-in 110 volt, 60 cycle synchronous motor. 200-foot daylight loading film capacity together with the motor drive, provides for a maximum of 5½ minutes continuous filming. Camera is equipped with recording galvanometer which produces a variable area sound track. Frequency response of the vibrating mirror sound recording unit is greater than the range of most sound film projectors in use today, according to the manufacturer.

This new Auricon Sound Camera is available with two kinds of amplifier equipment. Less lens, the price is \$695. With standard amplifier, tubes, batteries, dynamic microphone, folding stand, mike cable—all contained in attractive leatherette carrying case, price is \$880.00.

Additional data may be had by writing E. M. Berndt Corp., 5515 Sunset Blvd., Hollywood, Calif.

## New Fine Grain Film

Visual Instruction Supply Co. offer a new fine grain Semi-Orthochromatic reversible film, called Black-White, available in 8mm. and 16mm. Weston 12 and Scheiner 18.

Black-White, mounted on daylight loading spools, with recommended emulsion speed in daylight, is priced at 98

cents for 25 feet; \$1.39 for 50 feet; \$1.98 for 100 feet. Prices include processing (one-day service) and return by regular parcel post.

Visual Instruction also announces a 16mm. Duplicate Finishing Service. \$3.00 for 75 to 100 feet per roll. Three cents additional 100 or more per foot. There is a \$3.00 minimum charge for less than 75 feet.

For further information, write Visual Instruction Supply Co., 1757 Broadway, Brooklyn, N. Y.

## Renewal Service

With all photographic equipment becoming increasingly difficult to obtain, Bell & Howell has taken a wise step in making it easy and inexpensive for owners of Filmo equipment to take the best possible care of present cameras and projectors through a newly inaugurated low-cost, flat-rate service system. New flat-rate service charges apply to all models of Filmo 8mm. and 16mm. cameras and projectors, and to Filmosounds, and by going to his dealer, the Filmo owner can determine in a minute just what service is going to cost him.

Bell & Howell states that "mass production" service, with its corollary lowering of prices, involves no lowering of the company's standards of precision and quality work. It has been inaugurated, says the company, as a timely and economical service to Filmo owners.

For further information, see your Filmo dealer or write to Bell & Howell Company, 1801 Larchmont Avenue, Chicago, Illinois.

## Centering Guides

Now available for all makes and models of 8mm. and 16mm. cine cameras are title centering guides, with which the amateur may quickly align his camera with a title, large or small, insuring accurate centering.

Guides, complete with illustrated instructions for use, are 10c each and may be had for the following cameras: 8mm.—Revere (all models); Cine Kodak Magazine Eight; Single Lens Filmo; Models 20, 25, and 60 Cine Kodaks; Filmo Turret Eight; and Keystone. 16mm.—Magazine Cine Kodak; Model K Cine Kodak; Model E Cine Kodak; Filmo 141; Filmo 121; and Filmo Models 70.

Order direct from HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif.

## Revere Eights

Simplicity of film loading and operation is outstanding features claimed by manufacturer for the popular model "88" Revere 8mm. cine cameras. Simplicity of threading is a feature sought in cameras by experienced filmers. With the Revere, according to the maker, the spool of new film is merely slipped over the supply spindle, the leader placed in the film gate so it follows the loop design marked in white inside the case, run it around the single sprocket and on to the take-up reel and you're ready to shoot.

The Revere "88" affords 5 speeds with a positive speed governor control, built-in parallax-corrected viewfinder, and reciprocating sprocket film control. Complete with Wollensak f/3.5 lens, it sells for \$38.50.

## Ampro S. O. F. Projectors

Attractive feature claimed for newest Ampro sound projectors is simple threading operation which assures minimum time lapse between reel changes. According to manufacturer, film threads straight through projector, an operation which has been simplified by employing only two sprockets.

It is also claimed that Ampro projectors can be unpacked and swung into action in a surprisingly short time, with minimum fuss and delay.

Although the demands of the U. S. war program may make it impossible to fill requirements immediately, every person interested in Ampro sound projectors are urged by the manufacturer to examine these machines and obtain a test screening from local Ampro representatives.

Literature and prices on all model Ampro projectors—sound and silent—is available from the manufacturer, the Ampro Corp., 2851 No. Western Ave., Chicago.

## Versatile Spot

Of interest to amateur filmers is a 500-watt spotlight and its unique accessory, a "snoot" attachment for intensifying spotlight effects on small objects, offered by the Gold-E Manufacturing Co. Trade named the Gold-E





Bantam Super Spot and Gold-E attachment respectively, both items are still available in spite of dwindling metal supplies.

The spotlight, illustrated here, is adaptable to average spotlight requirements and especially provides a suitable holder for the "snoot" attachment.

The "snoot" attachment provides extra condensers which are inserted in place of the usual Fresnel lens. Four individual masks are furnished, each affording a different size light aperture. The housing, fitted with objective lens, completes the attachment.

Prices and additional information may be had from manufacturer whose address is 1218 West Madison St., Chicago.

## Windbacks

All tricks which depend on ability to windback the film are now made possible for owners of the Filmo 70. Lap dissolves, titles on moving backgrounds, etc., are all based on the double exposure principle, and the hand crank permits the amateur to rewind the film and expose it a second time. Installation is made at the Chicago factory of Bell & Howell. For price and further data, write Bell & Howell, 1801 Larchmont Avenue, Chicago.

## Information

### Please . . .

• Continued from Page 180

sufficient. You must also make sure your camera is in 100% vertical position; for even though it is tilted a mere fraction to the right or left, the plumb bob will still hang straight down. Best thing to do is first line up your camera with a small spirit level, then align the title card with lens by means of the plumb bob.

**Plastic Reels** (Homer Harrington, Burlingame, La.)

*Q. Are the new projection reels of plastic as good as those of metal?*

A. We find the plastic reels equally as durable, and besides are much lighter, making for lower postage where reels of home movie film are shipped by mail.

**Bomb Source** (J. H. Miltoner, Allentown, Pa.)

*Q. I'm planning the filming of a local defense film. Where can I obtain an incendiary bomb or a suitable substitute to be used in a scene?*

A. See your local Civilian Defense Board or fire chief. The former should be consulted anyway, regarding your project, especially if your film is to be screened to the public.



**COMPACT...  
CAPABLE...**

**T**HE Miniature (2¼ x 3¼) Speed Graphic is small only in terms of inches and ounces. In terms of photographic capability, it is a big camera.

For sport or for still life, for use with flash or on "time," for studied compositions or for snatched opportunities, the Miniature Speed Graphic gives full play to your photographic abilities.

As illustrated here, it is equipped with the superb f/4.5 Kodak Ektar lens in Supermatic shutter; there's the Graphic focal-plane shutter, too, with its 24 speeds up to 1/1000. Ground-glass focusing is ready for use when you need it; a parallax-corrected tubular optical finder and a wire-frame finder guide your action shots.

Check the features of the Miniature Speed Graphic at your Kodak dealer's. It's an exciting camera.

*Graflex and Graphic cameras are made by the Folmer Graflex Corporation.*

**EASTMAN KODAK COMPANY, ROCHESTER, N. Y.**



*"I owned my Master for some months before I became aware of the complete scope of its unique and very valuable exposure dial. I now find it a great aid in getting those many shots where close-up readings are impossible, and normal readings would be misleading,"* writes another Master enthusiast.

You, too, have the same exclusive exposure dial...if you're one of the fortunate Master owners. Be sure you make full use

of it...especially the "A and C" and "U and O" positions. You'll then be able to master any photographic situation, regardless of light conditions.

Your dealer will be glad to give you full details on the Master; or, complete literature can be secured by writing to... Weston Electrical Instrument Corporation, 585 Frelinghuysen Avenue, Newark, N. J.

**WESTON Exposure Meters**



# Film LIBRARIES

Where to buy and  
rent home movie films

**T**O augment your home movie shows, make use of the fine libraries of rental films maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

## CALIFORNIA

### HOLLYWOOD

Bailey Film Service  
1651 Cosmo Street  
Bell & Howell Filmsound Library  
716 N. La Brea Ave.  
Morgan Camera Shop  
6262 Sunset Blvd.

### BEVERLY HILLS

Beverly Hills Camera Shop  
417 No. Beverly Drive

### GLENDAL

Kirk's Camera Exchange  
125 So. Brand Blvd.

### LONG BEACH

Winstead Bros., Inc.  
244 Pine

### SAN FRANCISCO

Bell & Howell Filmsound Library  
Photo & Sound, Inc.  
153 Kearny St.

### SANTA MONICA

Stewart Photo Company  
1257 Third Street

## DISTRICT OF COLUMBIA

### WASHINGTON

Bell & Howell Filmsound Library  
1221 G St., N. W.

## ILLINOIS

### CHICAGO

Bell & Howell Filmsound Library  
1825 Larchmont Ave.

## KANSAS

### WICHITA

Lewis Film Exchange  
216 East 1st St.

## MASSACHUSETTS

### BOSTON

Don Elder's Film Library  
739 Boylston St., Dept. HM  
Frank Lane and Company  
5 Little Building

## NEW YORK

### NEW YORK

Bell & Howell Filmsound Library  
30 Rockefeller Plaza  
Walter O. Guttmann, Inc.  
25 West 45th St.  
Haber & Pink, Inc.  
12-14 Warren St.  
Medo Photo Supply  
15 West 47th St.

## OHIO

### CINCINNATI

Ralph V. Haile & Assoc.  
215 Walnut St.

### DAYTON

Dayton Film (8-16) Rental Libraries  
2227 Hepburn Ave.

## TEXAS

### DALLAS

National-Ideal Pictures, Inc.  
2024 Main St.

Advertisement

# If you want a FILM to show . . .

. . . here's news of timely subjects for home projectors



## MacArthur and Manila

Said to be the timeliest movie to have come from the production staff of Castle Films in some time is announced for release May 1st. Title is "MacArthur—America's First Soldier and Manila Bombed!" The film combines two closely related subjects in one reel that contains tremendous appeal to every red-blooded man, woman and child in the country. Without over-lionizing General MacArthur, this film presents a screen symposium of his active career right up to scenes showing him in Manila after the planes of Japan had blasted futilely at his stalwart troops and before his sensational trek to Australia.

As a screen tribute to the man and an inspiration to all who see it, the movie is said to have unusual current importance and inestimable future historical value. On the same reel are scenes shot as Manila burned, only recently released by the U. S. Army. Oil tanks are shown exploding . . . buildings in the business section aflame . . . public structures and dwellings reduced to shambles by the terrific onslaught of wave of Jap bombers. For the first time, it enables Americans in the safety of the States to envision war's devastation firsthand. This special Castle news release is available at photographic dealers in five sizes and lengths for 8mm. and 16mm. projectors.

## Filmo 8mm. Library

In response to the demands of its film patrons, the Filmsound Library of the Bell & Howell Company announces, in their new 1942 edition of its catalog of Recreational films, the addition of an 8mm. film rental service. The initial listing includes 75 subjects consisting of features, cartoons, sport shorts, travel subjects, musicals and novelties.

Both black-and-white and natural color subjects are available.

Rental charges are 75c per reel on

monochrome and \$1.50 per reel on color subjects. For further information, communicate with your local Bell & Howell dealer.

## Flicker Frolics

Raygram Corporation, New York City, is introducing a new series of home movies known as "Flicker Frolics." "The Race for Life" is title of first of these comedy subjects, a hilarious Mack Sennett adaptation of an old "mellerdrama" in which the spurned villain ties the beautiful heroine to the railroad tracks. After much action and suspense, she is saved by the hero in the nick of time.

Featured are Mabel Normand, Mac Sennett, Ford Sterling, the Keystone Kops and Barney Oldfield himself in the thrilling rescue of the girl. This film is available in 8mm. in 180 foot lengths at \$5.50.

## National Anthem

A short motion picture trailer, long enough to accommodate the singing of the National Anthem, has been produced by Castle Films in both sound and silent versions for 8mm. and 16mm. projectors. Super-imposed words of the song appear on all editions which include three; two in 16mm., sound and silent, and one in 8mm. A stirring pictorial procession, symbolic of patriotism, occupies the screen during the singing. Castle Films' "The Star Spangled Banner" is in demand for cutting into existent film for use in homes, schools and in other places where community singing is in order. It is available at the usual Castle photographic dealers.



## Bosko

Long a favorite among fans of animated cartoons, Bosko is to be made available for home movie projectors. Distribution rights to these popular Hugh Harmon subjects have been acquired by Hollywood Film Enterprises,



who also are exclusive distributors of Walt Disney and Walter Lantz animated cartoons in 8mm. and 16mm. versions.

First Bosko films now ready for release are "Bosko's Photo Finish" and "Bosko's Bear Escape" available in 100 feet 16mm. or 50 feet 8mm. 16mm. release will retail for \$3.00 and the 8mm. for \$1.50.

New catalog supplements descriptive of other films of the Bosko series may be had from photo dealers or by writing Hollywood Film Enterprises, 6060 Sunset Blvd., Hollywood.

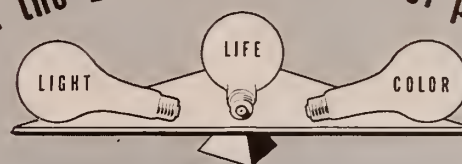
#### Four Hits

Post Pictures, 723 7th Ave., N. Y. City, offer four new feature length "hit" pictures in 16mm. sound produced by leading Hollywood Studios. Complete catalog with full data and prices is available free by writing to above address.

#### News Thrills

News Thrills of 1942 is title of latest Official Films' release in both 8mm. and 16mm. for home projectors. Film embraces all important war events from landing of British Commandos to the blasting of Japs in Marshall Islands by U. S. Navy. Additional volumes of News Thrills will be released in July and September.

How to get the **BEST BALANCE** of picture-taking



**LIGHT, LAMP LIFE and COLOR temperature ..**

**"SAY G-E MAZDA  
PHOTOFLOODS!"**

One fact about filament lamps has been checked again and again: Lamp life, light and color depend on each other, in a 3-way balance. If you favor one, you sacrifice on the others. To help you get the most from your pictures, General Electric controls this balance to fit *your* needs. That's why you get the best balance of long life, high light-output, correct color temperature, with low current consumption . . . and get it uniformly, at low cost . . . when you say, "G-E MAZDA Photoflood lamps."

**GENERAL  ELECTRIC  
MAZDA PHOTO LAMPS**

MAZDA Research leads the way.

**FOR  
BETTER  
PICTURES**

"Spice" your Spring and Summer  
film productions with the  
**Bool CINE-FADER**

**MAKES 64 VARIETIES OF  
INTERESTING FADES AND DISSOLVES\***

Your movies will be far more interesting when the novel techniques at your disposal with the Bool are added. And, moreover, good scene and title transitions never-faillingly add to the easy flow and story value of any film.

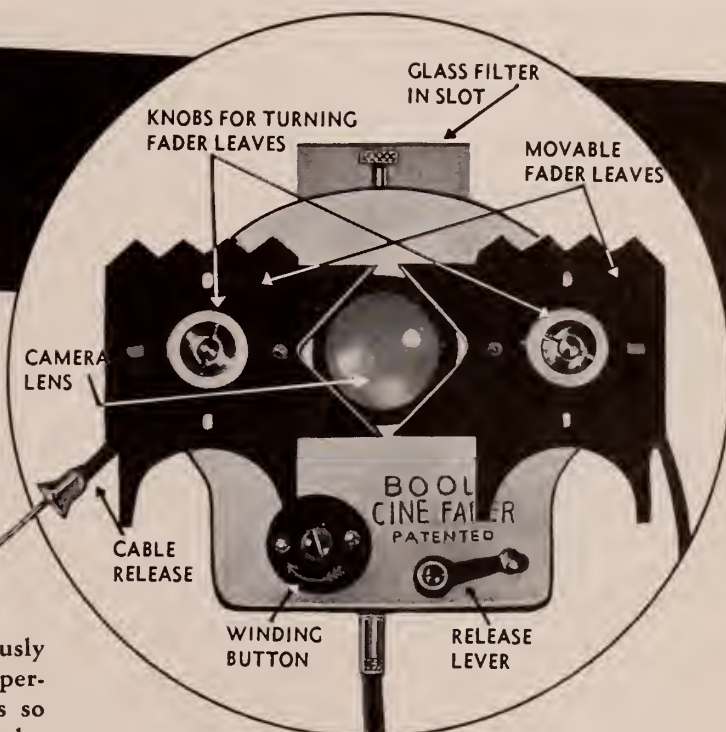
Discriminating amateurs have learned that they can make fades and lap dissolves "on the move" if a BOOL CINE-FADER is employed to make the transition. Fades, with this handy device, are made by two leaves moving simultaneously and automatically either to open or to close the aperture in front of the camera lens. The duration is so accurately timed by the clockwork mechanism that fades and dissolves are consistent in their timing.

You are limited only by your imagination when you work with the CINE-FADER — you can make as many as 64 different interesting transitions. With the special

At Your Dealer's or Order Direct:

**AMERICAN BOLEX COMPANY, INC.**  
155 EAST 44th STREET NEW YORK, N. Y.

Western Representative: Frank A. Emmet Co., 2707 W. Pico St., Los Angeles, Calif.



extension tube furnished, fades can be made with soft or sharp edges. And, as a note of additional versatility, the CINE-FADER also works effectively as a fader over the lens of any projector.

\$18.75, including Extension Tube, Cable Release, and Instructions.

*\*Dissolves can be made only when camera has backwinding mechanism.*



### New Features for Your Filmo

• If you want features offered by newest Filmo models which your dealer can't deliver immediately, chances are that B&H craftsmen can add them to your present Filmo Camera or Projector. New "Modernization Folders" give details and costs. Ask your dealer or write, stating your Filmo model.

### Use This Timely NEW SERVICE

• If you own a Bell & Howell Camera or Projector, you have something that might be difficult to replace now. So you'll want to take especially good care of it. Do this with assurance and economy by using our new *Standard-Price Service Plan*. See your dealer or write for prices on the three classes of our new, economical, maintenance and repair service. Bell & Howell Company, 1825 Larchmont Ave., Chicago; New York; Hollywood; Washington, D. C.; London. *Established 1907.*

PRECISION-MADE BY

*Bell & Howell*

*New 8mm*

## HOLLYWOOD FILM

*Going Like Wildfire*

Price includes guaranteed machine processing, slitting of film and postage for return on 50' 8mm. projection reel.

**AMBERTINT** ..... \$1.25

A practical every-day film for outdoors. Finegrain, semi-ortho, wide latitude.

**OUTDOOR** ..... \$1.25

Excellent outdoor film with enough speed for almost all conditions. Wide latitude. Makes topnotch black and white titles.

### INTRODUCTORY OFFER

BY POPULAR DEMAND THIS OFFER HAS BEEN EXTENDED

Until June 15th to introduce five thousand new customers to Hollywood film we will accept orders of one roll Ambertint 8mm. plus one roll Outdoor 8mm., both for \$2.00.

California Customers Include Sales Tax

Accompany your order with this ad or a reasonable facsimile.

**HOLLYWOODLAND STUDIOS**  
SOUTH GATE CALIFORNIA

# Scenario for two . . .

• Continued from Page 189

back" or away from the scene, revealing more of it. Professionals term this a "dolly shot" and it is usually accomplished with the camera mounted on a four-wheeled camera car or "dolly." The amateur can gain the same effect by mounting his camera and tripod on a child's toy wagon and having an assistant pull vehicle slowly while the shot is being made.

The shooting script follows:

### Cake, Cat and Canary

MAIN AND CREDIT TITLES: Time, fifteen seconds. Fade out—

SCENE 1. CLOSEUP. Fade in, cake being iced. Dissolve or truck back to—

2. MEDIUM CLOSEUP. Housewife icing cake and sprinkling small candy decorations on top. Bird cage above to right, suspended near kitchen window. Housewife talks to bird as she works.

3. MEDIUM SHOT. Housewife finishes icing cake, places it on adjoining table. Goes over to bird cage and as she opens cage door, cut to—

4. MEDIUM CLOSEUP. Housewife feeding canary, business of "tweeting" to bird, etc. Cage door remains open.

5. CLOSEUP. Cat, on floor, looking up (toward bird in cage).

6. MEDIUM CLOSEUP. Continuation of scene 4. Housewife, attracted by cat's meow, looks down, sees cat.

7. MEDIUM SHOT. Same as scene 6, with camera farther back. Housewife picks up cat, and camera pans with her as she good naturally carries cat to back door and puts it out. As she returns to the birdcage, cut to—

8. CLOSEUP. Telephone (ringing).

9. MEDIUM SHOT. Back to scene 7. Housewife hears phone, exits from scene, leaving door in bird cage open.

10. MEDIUM CLOSEUP. Housewife at telephone. (No need to show her coming into scene and picking up receiver). She settles down obviously for a lengthy conversation.

11. CLOSEUP. Birdcage. Door open. Bird inside. If possible try to get this shot with bird hopping up on open doorway, preparatory to flying out.

12. CLOSEUP. Open window, indoors. Cat hops up on ledge (from outside). Sits on ledge a second, then jumps down into room.

13. CLOSEUP. Back to scene 10.

### EMULSION RATINGS FOR 8MM AND 16MM FILMS

	Scheiner		Weston		G-E			Scheiner		Weston	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten
AGFA ANSCO							GENERA				
16mm SSS Pan.....	29	27	100	80	125	100	Super Meteorpan .....	27	25	64	40
16 Hypan.....	24	23	32	24	48	32	Super Panchromatic .....	24	23	24	16
16mm Panchromatic.....	21	20	16	12	24	16	Super Ortho .....	21	17	16	6
16mm Supreme Pan. Negative.....	25	25	64	40	100	64	Movetone Ortho .....	19	13	16	6
16mm Positive.....	12	8	3	3	16	16	Semi-Ortho .....	18	12	8	2
16mm Plenachrome.....	20	19	12	3	16	16	KIN-O-LUX				
8mm Twin-8 Hypan.....	24	23	32	24	48	32	No. 1.....	18	18	8	8
8mm Filmopan.....	24	23	32	24	48	32	No. 2.....	20	20	12	12
Twin 8mm Pan.....	20	18	12	10	16	12	No. 3.....	26	24	50	40
Twin 8mm SSS Pan.....	29	27	100	80	125	100	No. 3 Gold Seal.....	29	29	100	100
Straight 8 Pan.....	24	23	32	24	48	32	HOLLYWOOD				
**DUPONT							S. S. Pan .....	26	25	50	40
Regular Pan (Rev.) Type 321.....	20	18	12	8	16	12	Pan .....	21	20	16	12
Super Pan (Rev.) Type 302.....	29	28	100	80	125	100	Semi-Ortho .....	18	12	8	2
Sup.-2 (N-P or Rev.) Type 301.....	26	25	64	40	48	24	UNIVEX				
Type 314 Pan (N.-P. or Rev.).....	21	20	16	12	12	12	Standard .....	17	14	6	6
Positive Type 600.....	12	12	2	1/6	16	16	Ultrapan .....	20	18	12	6
Sound Record. Pos. Type 601.....	17	9	6	1	16	16	GAMMACHROME				
EASTMAN							Regular .....	18	10	8	3
16mm Super XX Pan.....	29	27	100	80	125	100	Plus .....	20	17	12	6
16mm Super X Pan.....	24	23	32	24	48	32	Superpanex No. 100 .....	29	27	100	64
16mm Safety .....	20	18	12	8	16	12	Superpanex No. 24.....	23	21	24	16
16mm Sound Pan .....	23	21	24	16	16	16	Colortone .....	18	10	8	3
16mm Pan. Negative.....	23	21	24	16	32	24					
16mm Positive.....	16	10	5	3	16	4					
8mm Super X Pan.....	23	21	24	20	32	24					
8mm Regular Pan.....	18	16	8	5	12	8					
Kodachrome (8 and 16mm).....	18	14*	8	3*	12	4*					
Kodachrome "A" (8 and 16mm).....	18*	21	8*	12	12*	16					
GEVAERT											
Super Reversal .....	23	21	24	16	32	24					
Panchro .....	20	18	12	8	16	12					
Ortho .....	21	17	16	6	24	8					

\*\*Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

\*With filter.



Housewife hangs up receiver. Sits thoughtfully for a moment. Suddenly remembers canary, and exits abruptly.

14. MEDIUM SHOT. Same as scene 9. Housewife enters scene from behind camera and goes toward bird cage. Stops shortly as she discovers bird missing.

15. CLOSEUP. Empty bird cage.

16. MEDIUM CLOSEUP. Reverse shot of scene 14. Part of cage in foreground. Continuing action in scene 14, housewife is looking for bird. Suddenly looks down. Sees—

17. CLOSEUP. Cat on floor licking paws, etc.

18. MEDIUM SHOT. From same angle as scene 16. Housewife picks up cat severely by scruff of neck.

19. CLOSEUP. Housewife, having picked up cat, is furious—scolding and shaking finger at it.

20. MEDIUM SHOT—same as scene 14. Housewife exits, carrying cat. Quick fade-out.

21. MEDIUM SHOT. Exterior of home. Fade-in. Family car in driveway near house. Housewife enters scene carrying gunnysack which evidently contains cat. She enters car, tosses bag in rear seat, starts car, and as car moves forward, cut to—

22. LONG SHOT. Country road. Car approaches and comes to stop near camera. Housewife gets out of car with sack.

23. MEDIUM SHOT. Another camera angle. Part of car in foreground. Housewife, carrying sack, goes through farm gate or opening in fence and down path.

24. CLOSEUP. Small camp fire with can of coffee simmering above it. Two hot dogs, on a stick thrust into ground near fire, are broiling nearby. Pull back camera (dolly shot) to—

25. MEDIUM SHOT of same scene—showing tramp beneath bridge, seated near camp fire beside a stream. He is reading a newspaper. Looks up casually to stir fire, then back to paper. As he turns page he spies screaming headline and reacts accordingly. Cut to—

26. CLOSEUP. Insert shot of newspaper, showing headline: "BODY STILL MISSING IN MURDER MYSTERY!"

27. LONG SHOT. Housewife walks very determinedly to bridge above tramp and up to rail.

28. MEDIUM SHOT—from below—as she looks down toward stream. She's holding sack on rail, as though ready to throw it in.

29. MEDIUM CLOSEUP. Same as scene 25. Tramp in middle of reaction to news headline. Is reading intently.

30. MEDIUM CLOSEUP. Same as scene 28. Housewife shuts eyes, then drops sack over rail.

31. CLOSEUP. Sack striking water and sinking—Quick cut to—

32. CLOSEUP. Same as scene 29. Tramp hears splash, drops paper as he sits up abruptly, and looks in direction

of splash. His eyes bulge as he says:

TITLE: "The missing body!"

33. CLOSEUP. Continuing scene 31. Circles widening in water, etc.

34. CLOSEUP. Continuing scene 32. Tramp starts to rise cautiously.

35. LONG SHOT. Same as scene 23, but reverse camera position, showing housewife running down path toward fence, and on to car.

36. MEDIUM CLOSEUP. Housewife, having just entered car, nervously closes car door, presses starter button, and quickly drives out of scene.

37. MEDIUM SHOT. Same as scene 34. Tramp fishing for sack with long stick. Finally retrieves sack. Fade-out as he pulls it from water.

38. MEDIUM SHOT. Fade-in. Interior of hallway or parlor of home. Man (the husband) enters through door. As he removes his hat and coat casually, he calls to his wife. Hesitates a moment, and when he receives no answer he exits to—

39. MEDIUM SHOT. Husband coming into kitchen (same room as scene 14). He looks around room. Suddenly hears car coming into drive way and indicates this by suddenly looking up and toward window.

40. LONG SHOT. Exterior. Reverse of scene 21. Car enters driveway. Housewife gets out. Is obviously nervous, and as she moves toward entrance of home, she fumbles in pocket of house dress and brings forth handkerchief to stifle a sob as we cut to—

41. MEDIUM SHOT. Interior of kitchen looking toward door. Husband's figure partially in foreground. Wife enters, sees husband, and with anguished look, rushes toward him. Husband moves forward to take her in his arms.

42. MEDIUM CLOSEUP. Continuing same action as previous scene as husband takes wife in arms. Wife, sobbing, looks up at husband. Cut to—

43. CLOSEUP. Same as above—as wife, sobbing, looks up toward husband and speaks:

TITLE: "...and then I drowned him!"

44. CLOSEUP. Reverse shot of 43. Camera facing husband. He looks amused and laughs. Wife looks up, inquiringly. Husband nods toward—

45. CLOSEUP. Canary sitting on wife's freshly made cake, eating decorations from top of it. Camera pans down to show—

46. CLOSEUP. Wet cat on floor washing himself. Iris out.

THE END.

So that no detail of this movie may be difficult to achieve by the average amateur, we have previously explained the terminology used in the scenario and explained how certain shots, called for in the script, can be made. Also, that the insert shot of the newspaper

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(scene 26) may present no insurmountable problem, it is already prepared and printed at the beginning of this article. It is especially reduced to size to facilitate shooting in a typewriter titler, being the same size as the titles appearing regularly each month in HOME MOVIES. Merely cut it out and paste on stiff cardboard. Insert in titler, and shoot, following the customary exposure for titles.

To conserve film and eliminate necessity for retakes, it is advisable to carefully rehearse and time each scene

before actually shooting it. While it is disastrous not to shoot enough of a scene, still it is very easy to overshoot action, making for a "draggy," uninteresting picture.

Much of the success of continuities, like "Cake, Cat and Canary," depends upon deft cutting at the editing board. Care should be taken that none of the scenes runs longer on the screen than the action justifies. Keep the action moving and you will have a successful picture.

## Films "Oliver Twist" . . .

• Continued from Page 192

second helping of mush in the workhouse, his slavery to the casket maker, his escape to London and his discovery by cruel Bill Sikes—all are admirably pictured. Sikes takes Oliver to Fagin, mentor of a gang of youthful thieves and pickpockets. The lad is used by house breakers to make entry into a wealthy home, but he is caught and befriended by the family. The sinister Monk runs through the picture as the villainous enemy of Oliver, always seeking to put him out of sight and menace to a legacy rightfully his, but claimed by Monk. The story is so well known it is not necessary to relate it

fully here. Suffice it to say that Bradley retold the complicated narrative accurately with picture action and subtitles, of which there were a profusion throughout the production. In addition he chose recordings for a musical accompaniment that appropriately throughout fits the mood and tempo of the picture.

The players built eight sets for the movie and used a total of 48. Several members of the company helped with casting, while others were in charge of costuming and other technical details. Whatever a costumer or the North Shore Country Day School wardrobe

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## Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1941

JUNE: "Tropical Ecstasy," produced by Dr. Roy L. Gerstenkorn, Beverly Hills, Calif. A 16mm Kodachrome production, 350 feet in length.

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm Kodachrome

picture, 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome picture, 800 feet in length.

### 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

MAY: "Oliver Twist," produced by David E. Bradley, Winnetka, Illinois. A 16mm. picture approximately 4000 feet in length.



room couldn't provide, Bradley's mother was prevailed upon to design and seam. Make-up was entirely handled by the amateurs.

Photography was handled by Bradley and two assistants, Dick Roth and Bill Benoist. At least half of the sequences were filmed under artificial light and were illuminated to sustain the mood suitable to the action. Few complicated photographic techniques were employed, emphasis being laid on a straight-forward approach without benefit of technical intricacies. Fades were made chemically and represented one of the few weaknesses of the picture, inasmuch as all were generally too long and in many cases slowed down the action. Serving also as editor, Bradley demonstrated a deftness of touch in cutting and editing that would do credit to professionals. His job, however, was much simplified by planning every shot and sequence in detail before the camera turned.

Many incidents which happened while the picture was in production now provide amusement as the players recall the fun of last summer, although some of the occurrences at the time were something less funny. On one occasion the cast walked into the wrong house and began dressing. Another time the as-

sistant director had to go into a lake fully clothed three times to bring out the properties. Armed with lights, cameras, etc., on still another occasion, the technical staff inadvertently broke in on a wedding at a swank country club. At one time a girl fell off a low roof but luckily escaped without serious injury, although creating apprehension among the frightened onlookers. "In three successive episodes on one 'quiet' Sunday afternoon," relates one of the cast, "we murdered Nancy Sikes, drowned the dog and hanged a man from the roof of our house. I don't know when we've had a pleasanter Sabbath."

From the standpoint of professional standards, the production naturally has shortcomings, but all are overshadowed by the over-all success of the enterprise which is without doubt the first amateur attempt to produce a multiple-reeled picturization of a novel. Of particular interest to the thousands of movie amateurs who "some day would like to film a real story," Bradley's "Oliver Twist" is a demonstration of the type of imagination and energy that triumphs over limitations. The experience he has gained has definitely equipped him for further successes in the field of motion pictures.

## Forest conservation films . . .

• Continued from Page 187

kan, head of the California Institute of Technology, has stated: "The use of fag bags as a means of reducing the forest fire hazard from careless smokers seems to me to be not only ingenious but psychologically sound." Imaginative filmmakers will readily see the possibilities in the fag bag as the theme for a forest conservation movie.

The fact this amateur movie project arises from the Southern California division of the U. S. Forest Service in no way labels it a local movement to be engaged in solely by filmmakers in that area. As already stated, there are 160 national forests scattered the length and breadth of the United States, all contributing vital materials for defense. Movie amateurs in every part of the country are therefore in a position to enlist their time, film and equipment in the production and exhibition of forest conservation films.

The term "enlist" is used broadly here, for actually there is no requirement for any filmmaker, desiring to enter this filming project, to sign up with any one. All that is necessary is to make up one's mind to produce the film, then

proceed with filming, editing and titling the picture, and afterward, screening it before as many people as possible.

As sponsor of the National Forests Conservation Filming Project, HOME MOVIES will afford every interested amateur filmmaker technical assistance and advice. First requirement of course is the scenario or shooting script. HOME MOVIES has engaged a professional Hollywood screenwriter to prepare this, and the complete script will appear in the June issue with full scene by scene description of action, camera angles, etc.

In the mean time, interested movie amateurs may wish to do some research on the subject. To those, we suggest writing the U. S. Department of Agriculture, Forest Service, addressing the Department either in his respective State or directly at Washington, D. C., and requesting a copy of the government booklet, "New Forest Frontiers." This booklet will be mailed without charge and contains much inspiring data helpful to the amateur planning a conservation film.

Keeping in mind as the theme of your picture that over 90 per cent of forest fires are man-caused, and, therefore, preventable, here are some additional

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facts which every film should emphasize: Carelessness on part of smokers and campers cause 33% of the fires; malicious incendiaryism 25%; negligence, such as brush burning, etc., 18%; other man-caused fires—mostly preventable, 17%; and lightning, 7%. There are tremendous dramatic possibilities for the imaginative filmer in showing how a single smoldering cigarette can destroy a forest, depriving America of needed materials and vital industries of power needed for our all-out war effort.

Forest Defense Coordinator Wm. V. Mendenhall, in entrusting sponsorship of this important defense filming project to HOME MOVIES said he is confident of a nation-wide participation. "Much of America's war work," said Mendenhall, "depends upon how well

the four strategically located front-line forests are protected against fire. Such protection lies in the hands of our civilians, many of whom do not fully realize their responsibility. Motion pictures, and especially those produced by amateur groups, can do more than anything else to make the average citizen conscious of his responsibility. We would be glad to assist participating clubs and individual filers by going over their scenarios and furnishing any information desired."

Amateurs planning a film for this project and desiring to consult with Mr. Mendenhall may address him in care of the U. S. Department of Agriculture, Forest Service, Federal Building, Los Angeles.

## Home sound recording . . .

• Continued from Page 193

ly important in order to accomplish this successfully. First, it is necessary to glue some thin felt pads on the back of the 12-inch disc to avoid damaging the face of the larger record. Second, the turntable motor must be powerful enough to carry the added load and not suffer loss of speed after the second record is dropped over the spindle.

Our edited film has a one-second fade-out and a corresponding fade-in between sequences, so we had only to time the recording to bring the needle shifting process during one of those fades. We likewise made a music transition at that point in our score and the narrator was silent.

Just as we were acclaiming ourselves a successful cine-sound club, we read Mr. Amador's letter in January "Home Movies" wherein he expressed a wish for someone to produce sound-on-disc for silent films at a moderate cost. We immediately set about figuring the cost of our own master production.

The play-back equipment represented a cash outlay of \$28.40. This, of course, is capital investment and will serve our purpose for years. It is distinctly a home-made job but it gives sound fidelity equal to the best factory-built equipment used in our local radio station. The same motor, turntable and pick-up which I used are advertised by a reputable distributor, already assembled in a cabinet at \$49.50. This, however, does not include the oscillator unit for playing through the radio by wireless, but it can be wired directly into any good radio.

The two platters or discs which we cut for this 22 minute job cost us \$3.00 and we charged off \$1.00 for electricity

used in the repeated playing of records, rehearsing the film and script, and doing the recording.

We made no effort to evaluate the time spent on the job. We estimated that the entertainment value to all of us far exceeded any that might be placed on the time consumed. Neither did we list as liabilities the temporary loss of social prestige through alleged negligence of family and social obligations. And we are making no public statement regarding the cost of errors in our earlier productions nor of records that slipped off the table to oblivion.

It is my prediction that we shall soon hear of the organization of other "cine-sound" clubs. For the benefit of movie makers interested in such an organization I would suggest that the club include in its membership someone with a working knowledge of the technique involved in cutting records, as well as one or more persons who have sufficient music appreciation to readily distinguish between a largo and a tarantella. There is also a place in the membership for a few people who perhaps know nothing whatever about movie making, music, or sound recording but who have normal human reactions toward the finished production.

Referring to my notes I find the following thoughts:

Cuts, fades and overlaps are as much a part of sound recording technique as they are of good filming and editing. A careful scoring of music is of tremendous importance. A slow waltz or a tone poem has little place in a film with an abundance of fast action. Nor will "boogie woogie" music add anything to landscapes, beautiful flowers, or romantic sequences.



The double turntable operating at governed speeds of both 33-1/3 r.p.m. and 78 r.p.m. is worth while if you can afford it.

I bought the best crystal pick-up arm in the catalog and will never regret the cost; for it has a fidelity range considerably greater than most phonographs. One should be sure that the weight of the needle on the disc does not exceed 2 1/2 ounces, else the acetate disc used in recording will be cut to pieces in no time.

In selecting music try to stick to the 12-inch recordings that will play four to five minutes. If a selection is not

available in a 12-inch record it's best to forget it.

A 12-inch transcription cut at 33-1/3 r.p.m. will provide up to ten minutes of sound.

If voice is to be recorded with musical background one should avoid dramatic overtures and orchestrations filled with frequent crescendos and diminuendos.

Using recordings by several different orchestras for the same film should be avoided. Best results will come from using music by the same composer and recorded by the same orchestra throughout the picture.

## Diffusion—when to use it...

• Continued from Page 186

improved by the use of diffusion.

How is true diffusion secured? Well, today there are diffusion discs available which may be placed before the camera lens similar to a filter. These discs are of optical glass, the surface of which is treated by various methods to impart a degree of diffusion without distorting image.

But before diffusion discs were introduced, the professional cinematographer made his own soft focus devices of simple materials, a procedure recommended here for the exploring amateur filmer to follow. When diffusion was first introduced by Hollywood cameramen, they made their own diffusion mattes out of a piece of fine black gauze and of cardboard from which they fashioned the frame. Most amateurs are familiar with the term "matte box." This device served to hold the soft focus mattes and filters before the lenses of cameras of early day cinematographers.

Your soft focus or diffusion mattes can be easily made from the same materials. There are many kinds of gauze fabrics available, each of which will produce a different degree of soft focus effect. The coarser the thread in the gauze, the more pronounced the diffusion. A piece of sheer silk ladies hose may be used for one type of effect while a piece of ordinary cheesecloth will serve effectively for a more pronounced effect. The most ideal material for this purpose, however, is that selected by the professionals—black silk gauze. And you can obtain a small piece of this material—probably a remnant—from your local department store.

Next you must decide how you will affix the diffusion matte before the lens. If you have constructed a matte box and sunshade for your camera that will

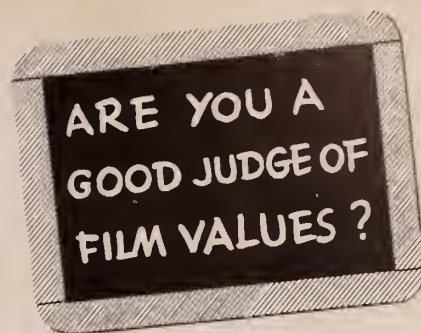
take 2"x2" square filters, then your diffusion matte may be designed accordingly. Simply cut a 2" square from a stout piece of cardboard; measure in 1/4" from each side and cut out the center. Apply an adhesive to one side of the frame and lay the piece of gauze over it, stretching the gauze all around and securing with thumb tacks until the adhesive becomes dry. Afterward, the surplus gauze may be trimmed and the matte thus made ready for use.

Another method is to cut a section from a cardboard tube of the size that will readily fit over the camera lens, and draw a piece of gauze taut over one end, securing it in place with adhesive tape.

The next thing to consider is the proper distance to place the gauze from the lens. Placing it close to the lens will produce little or no diffusion and setting it too far away will cause the lens to pick up a distinct pattern of the gauze. While it is true that the distance of the gauze from the lens determines the degree of diffusion, it has been found that placing it one inch before the front element of the camera lens will produce the ideal soft focus effect. At any rate, interested amateurs can use this as the starting point and conduct experiments.

As use of diffusion mattes reduces the amount of light reaching the film, it will be necessary to compensate for this by increasing exposure. Figure the normal exposure for the film you are using, then open the lens one full stop wider to compensate for the gauze.

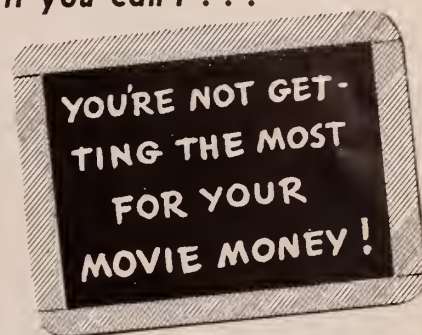
Students of diffusion will recall the partially diffused effects seen in professional movies—scenes in which the center appears sharp and only the edges diffused. This is accomplished by cutting a hole in the exact center of the gauze matte—the size of which will depend entirely upon the diameter of your



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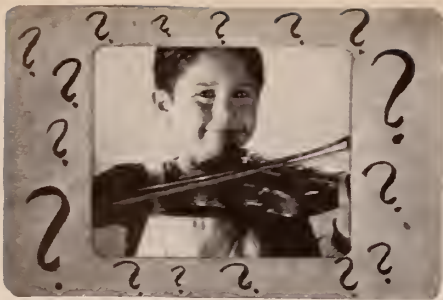
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camera lens. Obviously if the diameter of the front element of an f 3.5 lens measures no more than  $\frac{1}{4}$ ", a hole  $\frac{1}{2}$ " or more in diameter would render the diffusion matte ineffective as a hole this size would be larger than the coverage of the lens at this point. Where partial or "border" diffusion is desired, the best method is to use a larger diffusion matte farther away from the lens so that size of the center opening may be judged

more accurately before cutting gauze.

Amateur filmers can obtain fog effects by the same process except that the silk gauze must be white instead of black. One important point to be remembered is—don't let the sun strike the gauze matte. If this happens, then the same effect will occur as when the sun's rays strike the lens. For this reason it is advisable to have the diffusion matte also protected by a sunshade.

## Animation for defense films

• Continued from Page 185

the light rays to "bounce" back and into the lens.

With the Victor Model 3 camera, no auxiliary lens was required. The regular one-inch f 3.5 Wollensak lens was used and it was focused sharply on the base by unscrewing it slightly more than two complete turns from the "infinity" position to between "infinity" and the 30 ft. mark. This was found to produce sharp focus at 17 inches—the distance from lens to base. Where this op-

eration is not practical with other cameras, then the use of a suitable auxiliary lens before the camera lens will give good results, the same as in title making.

Animation in motion pictures is produced by photographing consecutively, a series of drawings. These drawings are not made on paper but on sheets of celluloid otherwise known as "cells." The reason transparent cells are used is that they eliminate the necessity of duplicating much of the detail in the No.

## How to win a TROPHY!

Really it's very easy. All you have to do is get busy and make a movie. Photograph, edit and title it well, then enter it in HOME MOVIES 1942 Annual Amateur Contest. If it's good, you'll win a trophy.

HOME MOVIES' 1942 Amateur Contest is now in full swing! Although contest does not close until September 30th, already many exceptionally fine entries have been filed.

Don't wait until closing months of contest to get started. Plan your story now. Develop that filming idea. Get your camera into action. Then you'll have more time for editing and titling—to put the "finishing" touches on your film that so often spells success for an entry.

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1 or "basic" drawing which usually contains the background over which the action is to take place. The cells carrying the successive action are merely laid over the No. 1 drawing, or the preceding cells, thus adding the next step to the action.

One feature not shown in the drawing (Fig. 2) is the register pins on the base. These match in dimensions the holes in the celluloid panels or "cells," as they are more commonly known, insuring accurate placement or registry of each when placed in position to be photographed.

The cells, if they are to be used on a stage similar to the one we have described here and which is illustrated in Fig. 2, should be cut 6"x7" in size. The area in focus at a distance of 17" is 5 1/8"x6 3/4". The additional area is allowed for margin, also provides space for punching holes for the register pins. These holes must be punched clean and of a size to fit register pins without play. Lacking facilities for punching the holes, a local printer can be prevailed upon to do the job as most of them have a paper punching device in their bindery. In order to insure the required fit with register pins, it may be advisable to ascertain source of punching in advance, measure size of hole obtainable, and then have register pins made of corresponding size.

The smaller 6"x7" cell is suggested for amateur animation work for two reasons: first, it cuts down cost of the cells; second, the average amateur animation project does not require the larger sketching area used by the professional. Professional cells are standard, cut uniformly 9"x12" in size with the register pins set 5" apart, as shown in Fig. 3. Cell area, however, is something the amateur must decide for himself. But the details as to gauge of the celluloid register holes, method of applying inks and colors, the type pens to use, etc. given here will apply.

In order to make the necessary drawings and to trace or "ink in" the cells so that each will be in register with the others, a suitable drawing board must be constructed and fitted with register pins the same as on the shooting stage. A regulation drawing board for animation is shown in Fig. 3, and may be constructed by the average movie amateur.

This board is practically the same as an ordinary drawing board except there's a window fitted into it and it's tilted conveniently with a light beneath. The glass fixed in the opening should be frosted. The pegs or registry pins can be made of metal and fitted to a metal ferrule or base which may be screwed to the board over the window, as shown. Wooden pegs or dowels are not recommended because wood swells and would frequently make it impos-

sible to slip the cells over them. The cells, you see, must fit the registry pins snugly to insure accurate alignment of the drawings while being photographed.

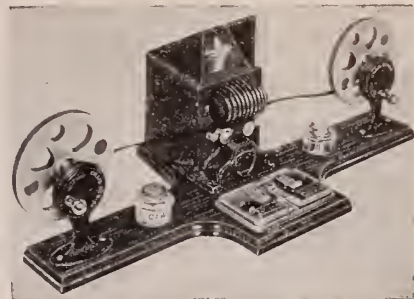
The only real expense item in connection with animation is the cells. With priorities in effect, they may not be so readily available. But if celluloid is unobtainable at stationery stores, it can probably be had and in the correct gauge from the nearest branch of the Celluloid Corporation, whose offices are located in principal cities. The correct gauge is .005. Celluloid sheets lighter in weight may give trouble through buckling, thus reflecting light into the lens.

Regular waterproof inks should be used, applied with ball point pens. Use of pens of any other type will only scratch the cell surface, rendering it unusable a second time. The cells are a valuable investment that can be used over and over again if they are carefully handled. To opaque or fill in between lines, ordinary showcard colors may be used providing a good binding substance has been mixed with them. The binder is necessary to eliminate the hazard of chipping after the paint dries. This paint is applied by brush to the reverse side of the drawing traced on the cell, and it should be applied solidly, thereby assuring a consistency of tone in the succession of cells arranged and photographed.

Figure 1 shows how the professional goes about shooting cells for an animated cartoon. This picture, made in the Walter Lantz Studios in Hollywood, offers a closeup of the specially designed shooting stage and camera support. Before the photographer is the easel or animation stage on which the cells are placed to be photographed. The camera is overhead, out of the picture. Register pins are indicated at A, and it will be noted there are several at top and bottom of the stage which are required to hold lengthy background cells in place. Holes, punched in cells to fit register pins, are shown at B. One of the cells, D is about to be placed over the background drawing E on the stage. In order to keep track of the action and to avoid shooting any one cell twice, the photographer places a thumb tack opposite description of the cell on the shooting script before he shoots it. Any or all of these details may be incorporated in amateur animation procedure.

The need for animation in defense films will doubtless encourage further exploration by the amateur. Vast possibilities for expanding the home movie hobby lie in this field, as yet only barely scratched. In addition to animating pen and ink drawings, figures, puppets and title letters may also be filmed by this method to form interesting sequences for home movie films.

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# With the REEL FELLOWS

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OF MOVIE AMATEURS

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A project of interest to all Reel Fellows has come out of the mill of countless conferences and merges in the form of a booklet, "How To Make Movies for Money" now available to all members.

The basis of the project is the opportunity for Reel Fellows to make movies for others, charging enough for services to cover expenses and use of equipment. Thus, the member's filming activity expands, he gains more experience, and extends the enjoyment and use of his equipment.

Filming opportunities awaiting the Reel Fellow are dealt with more comprehensively in the booklet. He is shown how to exploit his activities through radio interviews, classified ads, newspaper publicity, etc.

Two complete filming continuities are presented—one for filming a child, and another for a child's birthday—as material for the Reel Fellow to work with in soliciting filming assignments among neighbors and friends. Then two additional continuities treat the subjects of Graduation and Weddings, events which always present opportunities for filming assignments from those not yet possessing cine cameras.

The matter of servicing parties, churches, schools, and club groups with exhibition of films, is dealt with in the closing chapters and a schedule of rates to be charged for use of equipment is given for those interested in expanding their activities to this phase of the project.

Copies of "How To Make Movies for Money" are now ready for distribution to all members of the Reel Fellows at 10c each, postage prepaid.

## Sound

Reel Fellow J. Cantoni is interested in corresponding with brother Reel Fellows who have experimented with sound movies and amateur sound equipment. He is interested in acquiring recording apparatus and would like to visit with those in his vicinity who can aid him in assembling the necessary equipment. Cantoni resides at 294 Court St., North Plymouth, Mass.

## Contest

First to inaugurate an exclusive Reel Fellows movie contest is the Motor City Chapter of Detroit, Mich. Prizes will be awarded for both 8mm. and 16mm.

## REEL FELLOWS

This department chronicles the doings of Reel Fellows from coast to coast. Why not keep your brother Reel Fellows informed of your activities through this column? Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this fast growing organization.

Any photos of your activities will be welcome and every consideration will be given to their publication when space permits.

entries and the contest is divided into three divisions. Unlike most cine contests, awards will not be based upon a complete film but rather upon the best general scenic shot, best action shot, and best device shot within films submitted. Another feature is the manner of identifying entries. All films will be given a number and judges will make selections according to number, leaving the identity of the filmer anonymous until after awards are declared.

## Defense Angle

Reel Fellow Jack Bond of Indianapolis, Indiana, has filmed a number of leaders incorporating the text: "Remember Pearl Harbor! Buy Defense Bonds!" which he splices immediately after the final scene of each of his films. Bond screens home movies regularly to large audiences of friends and neighbors and takes this means of boosting the sale of government Defense Bonds. It's a patriotic gesture that well may be practiced by all movie amateurs.

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Leaders in 16mm. are available at 60c each; 8mm. leaders are 50c. Orders should be sent direct to the secretary.



# Camera speeds for beginners

• Continued from Page 188

seconds. On the other hand, a shot made at 32 f.p.s. should be photographed for five seconds. A scene filmed at 64 f.p.s. for a period of 2½ seconds would play for 10 seconds on the screen.

Now let us deal with the various speeds individually. Sixteen frames per second was established as the normal speed for silent motion pictures with due regard to the science of optics and economy of film. Naturally the slower film runs through the camera the lower the filming cost; but then there is a limit to how slow film can travel through a camera and still record good pictures. Science found that "persistence of vision" permits a satisfactory speed as low as 16 f.p.s. Only the technical limitations of sound made it necessary to increase this speed to 24 f.p.s. for sound films.

The 8 frame halfspeed offers several advantages. It can increase the range of a lens under adverse light conditions. When there is not sufficient light to give good results with the lens wide open, even with super-sensitive film, the scene can be shot at 8 f.p.s. which will increase exposure another full stop. A camera shutter speed of 1/30th second would be increased to 1/15th second. Ordinary street scenes and panoramas of lighted cities, like the one illustrated, can be shot at night. The most successful Kodachrome night scenes of the New York World's Fair and of the Golden Gate International Exposition were obtained in this manner.

Another use of the half speed is to accelerate action of an object in a scene as for instance, a steamer slowly moving away from a pier or a moving object in the distance—provided, of course, there is no action in the immediate foreground which would also be speeded up and spoil the effect of the scene.

Comedy effects in home movies, similar to those seen in professional comedies, may be achieved by the amateur as for example, in scenes showing an irate wife chasing her spouse; a group of youngsters, having stolen a watermelon, being chased by a neighbor's dog; etc. Just to watch a person on the screen walking or running double-fast is a laugh in itself.

There are several things that must be considered in order to insure best results when filming at half-speed. The camera must be held absolutely steady otherwise any camera sway or jiggle will be accentuated on the screen. Use of tripod or other firm support is imperative. Any foreground movement in the

scene should be towards the camera rather than straight across from left to right or vice versa. Panning should not be attempted. Nor should pictures be made at this speed from a moving automobile, train or other vehicle except for comedy effect.

Filming at 24 f.p.s. tends to slow up action on the screen, although but little, and tends to make the action smoother as well as reduce any visible evidence of a hand held camera. Some cinefilmmers deliberately use the 24 frame speed when holding the camera by hand.

The 32 frame speed might be termed the "semi-slow-motion" speed. It is the one to use in filming such subjects as divers in action, rolling surf, etc., where true slow motion is not desired but rather a slowing of the action to permit easier viewing of it on the screen.

The ultra speeds of 48 and 64 f.p.s. are the camera speeds for slow motion photography. They are used in filming such subjects as football, diving, golfing, etc., for the purpose of study and analysis; for slow motion comedy effects, and other tricks. The amateur can use ultra-speed to advantage to heighten the effect of a comedy dream sequence, slowing down the action of an individual in a nightmarish manner.

Then it is possible to combine both slow motion and half-speed filming in one picture for added comedy effect. For example, let us take a scene where a picnicker is being pursued by a friendly but terrifying cow. If the cow is filmed at half-speed to accentuate her action and the picnicker shot in slow motion to emphasize his impression of his flight from the onrushing animal, the comedy effect will be greatly increased.

There is a real place in home movies for the effects to be gained through use of various filming speeds. As for the trick effects, some insist that trick shot photography should be served sparingly. Obviously if an amateur insists upon cramming a movie with bits of cinematic legerdemain, his efforts are apt to prove more boring than amusing. But sparingly and judiciously used, such effects will add a definite interest to amateur movies and reflect the artistry of the filmer.



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# Let's try a trick film . . .

• Continued from Page 190

shield to include the far door and part of the hood. Papa Two is seen getting out. He pauses by the hood, listens, then beckons to the camera.

(3) Shot from the automobile showing Papa One walking towards the house. He stops, looks around over his shoulder, turns and walks back towards the camera.

(4) By this time, Papa Two has the hood open and with a true split screen shot, taking a cut line up the edge of the radiator and along the top of the raised hood, Papa One appears, leaning over the radiator to watch Papa Two tinkering with the engine.

(5) Cut to the garage door which is just ajar. The smallest member of the family, John David, peeping out, sees the automobile and running forward, disappears out of the picture. Immediately, his "twin" appears from behind the door and repeats the performance, running out of view on the opposite side of the picture.

(6) A trick shot follows, showing the small "twins" running up, one each side of the picture, to the "twin" Papas, using a simple, vertical cut line.

Mary Anne is next discovered on the swing watched by her "twin." (Vertical cut line on one of the posts.) Two close-ups follow; one of Mary Anne, taken from a low view point, passing to and fro across the screen; the other of her "twin", watching, her head and eyes glancing from side to side, as she follows the movement of the swing.

Mummy is found at the window, winding a ball of wool and chatting with her "twin" who holds the skein. And so on. It will be seen that ingenuity and suggestion will do almost as much as the trick to convey the illusion. Variety of angle and method will keep the audience guessing; and that, after all, is your chief reason for making a trick film.

Another variation, using the split screen, is seen in the "King Kong" and "Tom Thumb" type of film. Here it is a case of combining the photographs of two sets of actors, taken at different distances from the camera, thus achieving the difference in size between the ordinary mortal and the giant or midget, as the case may be. One difficulty is added: the background. Either a nondescript background which will not give the show away must be chosen, or it must be deliberately faked in such a way as make it appear natural.

If an open foreground can be secured, with distant trees and shrubs, then with

a low viewpoint for the camera the background will be mainly sky. If the picture cuts off at about "knee level," a near and distant figure may be photographed simultaneously to give the required effect.

A better illusion is shown in Fig. 1, the small figure climbing out of the teapot, having been placed in the required position by observation through the "sight" in the Frame, which is set up for the purpose. If it can be arranged that he jumps down onto a box placed so that the top of the box and the top of the table are in line when viewed from the camera position, then he will appear to climb out of the teapot and jump down onto the table. A fairly small stop will be required to ensure that both the near objects and distant figure are equally in sharp focus.

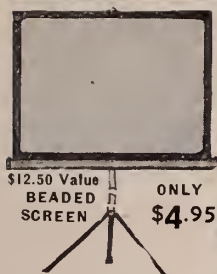
Such shots will be sufficiently convincing if mixed with true trick shots, using the split screen as shown in Fig. 2. In this case, the open window section was masked out and after suitable rehearsal, a normal exposure made on the rest of the scene. After rewinding, the camera and Frame were set up with a black backdrop for a background. The reverse mask was put in place and the Frame arranged so that the bottom edge of the mask opening coincided with the top of a box placed in front of the black cloth. The little girl is made to climb up onto this box from behind, as the film is run through. In the finished picture, of course, she appears to climb up onto the window sill and converse with the normal sided woman outside.

As there is a change in camera position and of focus, it will be better to use a mask on Stage B, cutting just inside the line of the open window frame. Masks should only be used in Stage A when considerable diffusion is desirable, either for "dream" effects or when there is no change of camera position between exposures. The high degree of diffusion along the edges of the mask cause one exposure to fade into the other and conceal all evidence of a "joint."

By the use of foreground models and a few additional shots, using simple "properties" such as a giant matchbox built up from an old packing case and "matches" made from broom handles that can be manipulated by "Tom Thumb" in a medium close shot, the illusion can be extended and the essential variety introduced. Here again, quick cutting and a rapid changeover will baffle the audience. They will just begin to work out how you have made your



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first trick shot when you puzzle them with another.

Another amusing variation on the simple, vertical mask is illustrated in Figs. 3, 4 and 5. It is probably best introduced in the traditional comic chase, where the fat man disappears completely behind a very thin lampost. In the example given, the children crawl behind the fence post and disappear. Next, one peeps out from one side, then the other two from the other side of the post, the post being far too thin, of course, to hide even one of them completely.

The effect is achieved by double exposure with a simple mask cutting on a vertical line down the center of the fence post. The right hand side is first masked off and the children crawl behind the post. After winding the film back, the second exposure is made on the open scene, the left hand side, already exposed, being masked off. The next two phases are made in a similar way by exposing first one half, then the other, the action being carefully timed to suit.

This principle has limitless possibilities. A whole football team can be brought out from behind the shelter of a goal post; a small automobile may be made to disgorge a dozen people (in at one door and out at the other). Suitable masking permits camera to register only those coming out. The other side of the picture is exposed on the empty scene, though moving persons may appear in the distance and so add realism. When filming, the springs of the automobile will have to be blocked up; otherwise, as the people pass through, the auto will bounce up and down and this may not match with the second exposure at all.

Once the principle of the split screen is understood, there is really no limit to its exploitation by the ingenious cameraman. It can always be turned to good account, either as part of a deliberate "trick" film or as an unexpected variation in an otherwise straight forward production. It has another use, too, in producing "montage" backgrounds for special title effects.



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# REVIEWS ... of Amateur films

B y J . H . S C H O E N

UNFORTUNATELY limited space does not permit setting down here the review of every amateur film submitted to HOME MOVIES' editors for criticism. Out of the scores of amateur films that come to us each month, three or four are selected for a detailed review because of filming ideas they contain for others. Not infrequently they afford an excuse—but a valued one, none-the-less—to drive home a point on the good or bad practices of editing, titling, or photography.

Among the pictures reviewed here this month, one stands out for its excellence in photographic composition. Another is a fine example of near-professional editing, while the other represents a commendable amateur effort in the animated cartooning field.

"onterey Pennisula," running 200 feet in 8mm. Kodachrome, was produced by K. Lockwood of San Leandro, California, as a documentary-travelogue on California's first capital, and presents some of the most spectacular 8mm. color photography ever screened by the editors. Some of the scenes in and about Fisherman's Wharf, looking out over the tied-up fishing boats, had qualities of rich paintings. Wherever possible, Lockwood used ingenuity in securing various compositions and camera angles which provided him with a variety of eye-appealing material with which to assemble this commendable movie at the editing board.

Lockwood was careful also to have people and activity in all his scenes, thereby adding greatly to the success of his film which could easily have been a collection of static scenic shots. This flair for good composition was enhanced by Lockwood's good foresight in filming interesting subjects, not in one single shot, but in brief sequences of long, medium, and closeup shots. For instance, a long shot shows a group of men hoisting a fishing net preparatory to mending it. Then camera moves in for a closer shot of one of the men and finally picks him up in a tight closeup to show, in intimate detail, the hand-work he is doing.

Only shortcoming of this picture is lack of descriptive titles throughout which would make it more interesting to audiences unfamiliar with the locale. Nevertheless, good photography, and

editing places this film in the three-star class.

A masterful job of editing is "Flying Feathers," a 200 foot 8mm. black and white film on the subject of archery, produced by Ray Patin of Burbank, California. The picture opens with a lengthy sequence depicting the manufacture of archery bows and arrows. Proper camera handling makes interesting the method by which the bows and arrows are fashioned from wood and tested.

Finally the completed product is put to test in the field and we see the archer load his equipment into his car and proceed to the archery range. Here the remarkable accuracy of the archer is demonstrated. He hits the bullseye of the conventional target at ranges up to 100 yards, then rolling paper plates and other objects tossed into the air—all without employing any camera tricks.

Final exploit and the highlight of the picture is that of the archer shooting an apple from the head of a girl, William Tell fashion, and this, too, was an actual incident, filmed from an angle that convinces the observer no tricks were employed. Filmer Patin must have had plenty of confidence in the archer, for many of the most spectacular shots were made head on in front of the target, creating a realistic effect.

In the editing, Patin cut all of his scenes down to the most essential frames. As a result, his picture moves along swiftly in keeping with the subject. Of course it must be said that Patin, too, had the foresight to film the right kind of scenes—medium and closeup shots, as well as long shots—which provided material to form a more interesting and complete motion picture.

Titling of this picture was excellently done. Main and credit titles had shadows of arrows for decoration, very effective. Subtitles were adequate, well composed and were evidently handled by the filmer.

"Flying Feathers" also is a three-star picture and received an animated leader indicative of this honor.

"Ferdinand", a 50 foot 8mm. combination black and white and Kodachrome motion picture is commendable



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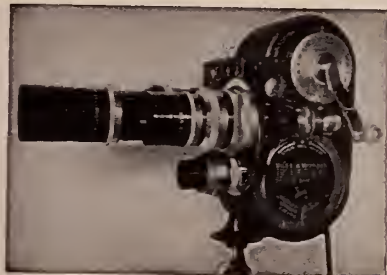
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more for the sincere effort of Denny Plumlee, its producer, to follow professional techniques than for the actual results obtained. "Ferdinand" is Plumlee's first attempt at animated cartooning which he obviously found to be a task far greater than anticipated. This assumption is based on the fact that while animation in the opening cartoon sequences was accomplished with drawings, later the animating of cut-outs of the objects was resorted to.

But the picture has a pleasing opening and proceeds logically, if somewhat loosely, to the end. The story opens with a black and white sequence showing a boy and girl discussing Walt Disney's animated cartoons. The boy believes he can produce an acceptable animated cartoon of Ferdinand The Bull and proceeds to show the girl he can do so in spite of her efforts to discourage him. There's a closeup showing the boy at his drawing board sketching Ferdinand, then a quick cut introduces the cartoon in color.

While the effort was a commendable enterprise for a serious, though inexperienced, student of animation, the picture fails to adequately carry the thread of the story by reason of too few scenes in the animated sequence. Some of the animation is excellent, but the endless work of carrying through with all the necessary drawings was an almost impossible task for one person working only in his spare time on the project.

Plumlee was 16 years old when he started the picture, 18 when he finished. He relates he didn't even have a camera or projector when he started the production. No doubt Plumlee gained much in knowledge and experience in this initial cartooning venture, and based on the logic and technique displayed, should show remarkable improvement in his next production. The picture received a two star animated leader from HOME MOVIES.

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

When submitting films for review or analysis, please advise make of camera, speed of lens, whether or not tripod was used, or if you used filters, exposure meter, or other accessories.

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## 50 Ideas for Vacation Films

## Defense Filming . . .

• Continued from Page 178

fense and community groups. Films for the instruction of air-raid wardens, auxiliary firemen and other units of the Citizens Defense Corps of Los Angeles will be obtained and presented before the thousands of volunteer members of these organizations.

Film sources of the bureau will be subjects already issued and being planned under official government sanction as well as others to be produced by advanced amateur volunteer groups and the motion picture industry.

The Bureau will also arrange for projectors to show the films, operators to run them, and lecturers to explain them when necessary—all on a voluntary basis.

### Long Beach

The Long Beach (Calif.) Cinema Club, whose defense filming activities were reported in HOME MOVIES for February, have completed their shooting schedule, and are now engaged in adding the narrative sound track.

The production, probably the first pretentious defense film produced by a voluntary amateur group, was filmed with the cooperation of the Long Beach Fire department. The fire chief acted in advisory capacity on all incendiary bomb sequences of the picture.

Premier of the picture will be given in the Long Beach municipal auditorium, and then exhibited throughout the city and adjoining communities in school auditoriums which have been donated for the purpose.

## The Reader Speaks . . .

• Continued from Page 182

Evening Primrose—awakens at dusk for full evening display.

All of the above are the most common flowers to be found in the average flower garden from coast to coast. By seeking them out and studying them—timing the interval required for opening or closing—the amateur will be able to plan his photography accordingly.

—James Kearney,  
Los Angeles, Calif.

### Swappers

Can you lend a hand to a brother filmer, supplying needed scenes described below?

Hugh J. Gray, 1111 Winston St., Houston, Texas, wants to contact 8mm.

amateurs in the following cities in order to obtain 8mm. Kodachrome footage: El Paso, Alpine, Pecos, Lubbock, Amarillo, Wichita Falls, Fort Worth, Tyler, Longview, Waco, Austin, New Braunfels, Kerrville, Galveston, Goliad, Edinburg, and Brownsville. Which just about takes in the state of Texas!

Albert Sellitto, 147 - 110th Road, Jamaica, New York, wants to purchase outright some 8mm. Kodachrome footage of New York World's Fair.

### Legion Film

Dear Editor: I would like to swap 100 ft. of 16mm. Kodachrome of the American Legion Parade filmed by me on Fifth Ave., New York. It's complete with Park Cine art titles and adequate sub-titles. I'd like 16mm. Kodachrome of a scenic or sport subject in exchange.

—Henry Fisher,  
1093 President St.,  
Brooklyn, N. Y.

## Experimental Workshop . . .

• Continued from Page 195

interested in remodeling their machines to accommodate 1600 foot reels. Accompanying photo shows how 16mm. Filmo projector was modernized to provide projection of reels greater than 400 feet. In this instance, tripod for Da-Lite screen was used as support for projector. Regular reel arms were extended 5", using 1/4"x1 1/8" steel, and installing the reel spindles at end of extensions. Regular belt pulley on lower take-up spindle was replaced with a larger one. Additional parts required were: 1 Bell & Howell rewind belt for No. 129 projector, and 2 Bell & Howell feed belts for same.

—Albert Hetzner,  
Chicago, Ill.

### Title As You Film

A novel way to title films as you shoot vacation and travel movies is to take along a set of adhesive title letters or plastic letters that may be used with liquid adhesive, and compose titles by placing letters on a window of your automobile and shooting the title through the glass.

Thus, titles will be in their proper place, no splicing will be required, and also, such titles will be enhanced by scenic or moving backgrounds filmed simultaneously with the title.

—Ward Denny,  
Long Beach, Calif.

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# TITLE *troubles*

By GEORGE W. CUSHMAN

**I**F you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

*Q. I have followed your advice in centering titles on my Home Movies' titling stand, and although the titler is firm and rigid, the field varies, especially on the smaller sized titles. How can I standardize this area so that I can rely on its being the same at all times?—A. J. L., Bristol, Conn.*

A. You did not say how your auxiliary lens is being held in front of the lens. If you are using adhesive tape or similar makeshift means, the lens is not being replaced in the same position in front of the camera lens each time. As a result the field is varying due to the slight displacement of the auxiliary lens.

This column has repeatedly emphasized the importance of all factors being constant so that consistent results may be expected each time a titler is used. The same holds true for the placement of the auxiliary lens. It should be placed in a holder of some kind that permits its return to the identical location before the camera each time. The variance of an inch will result in the title area being displaced greatly. And the greater the magnifying power of the auxiliary lens, the greater the displacement. For this reason you have more trouble with the smaller titles than with the larger. The smaller the area photographed, the stronger must be the diopter power of the extra lens.

*Q. I have seen attractive spotlight effects in titles composed with block letters, but in trying for similar effects myself I get too much contrast and the title appears underexposed even though the letters are very white. Your help in the matter would be appreciated—N. L. F., Spartanburg, S. C.*

A. Since you did not enclose a sample of your title film, I can only assume what you have in mind. From your description it would seem that you are using only a spotlight for illumination. This, of course, results in the portions not included by the spotlight being unlighted and, therefore, extremely black in the finished film.

The title should be evenly illuminated by Photofloods so that even the shadowed portions will have some detail and graduation. The spotlight is then added for the effect intended. If the spotlight does not cast sufficient shadow due to the brightness of the Photofloods, the latter should be moved away from the title until the effect desired is achieved. Although to the eye the spotlight effect may not appear to stand out, the effect will be more pronounced on the screen. A little experimenting will soon bring desired results.



# HOME MOVIE TITLES





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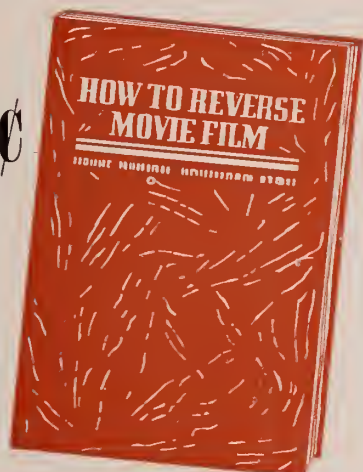
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# home MOVIES

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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



• Join Home Movies' forest conser-  
vation filming project. See page 229.

J U N E

1942

NUMBER 5

VOLUME IX



## REEL FELLOWS

A friendly fraternity of  
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# DEFENSE

## *filming activities . . .*

### **Cincinnati C. D. C.**

Ralph V. Haile, reporting on activities of the Cincinnati Citizens Defense Corps, of which he is educational director, states that several sound films for Civilian Defense are being planned, will probably be in production before April 10th.

"I early foresaw the tremendous part 16mm. films would play in civilian defense training," Haile stated, "and as a consequence, we are following a very definite plan here. First, location of all local 16mm. Sound projectors, individual as well as school-owned, are being listed and the owners invited to donate their use for exhibition of defense films. Location of available projectors are marked on a large wall map with numbered map-tacks for quick reference. Twenty-six public and parochial schools have offered use of their classrooms or auditoriums for screening the films.

"At present, most of the training films are available only from rental sources. But we are now actively engaged in an effort to hurry up the free films the O. C. D. is supposed to produce. We have arranged for some 1900 letters to be written by men now being trained as instructors. These letters are being sent to our senator, Robert Taft and congressmen, Hess and Elston. I have also written to Bell & Howell, suggesting they induce Boston, Dallas, San Francisco, Los Angeles, and Chicago to take similar steps.

"The defense films we shall produce, I intend to donate to the defense effort. I'd be glad to hear of similar activities of West Coast groups."

### **Norfolk, Va.**

Sidney Mason of the Norfolk (Va.) Amateur Movie Club has been appointed Director of the Educational and Instructional Division of the public relations department of Norfolk's Office of Civilian Defense. In this capacity, Mason will supervise the exhibition of civilian defense films and undertake a survey of all 16mm. sound projectors available in Norfolk for screening of defense instructional films. Mason's first screening was before group of nurses of Norfolk's General Hospital when the sound film, "How to Fight An Incendiary Bomb" was shown. Later, a dem-

onstration was held at Foreman Field on the proper procedure for extinguishing incendiary bombs and the complete demonstration filmed by members of the Norfolk Amateur Movie Club.

### **Tulsa, Okla.**

An interesting movement in connection with the war effort, while not directly allied with civilian defense, is that started by the Tulsa Am-Mo-Club, leading amateur movie group of that city. They announce members have offered their services and use of their cameras to film movies of families and sweethearts of men now in the service, such films to be sent to men in the armed forces away from home. Also, the service is available to enlisted men who may be stationed or visiting Tulsa who wish to have movies made of themselves to send home.

Pictures are made on either 8mm. or 16mm. film, in either Kodachrome or black and white, and the only cost to the men is for film used.

### **Toronto, Canada**

Recently directors of the Toronto Movie Club offered the club's services to the Canadian Government to produce one or more films for the war effort. Their offer was immediately accepted and they were sent a script en-

*• Continued on Page 254*

### **Planning A Defense Film?**

Individual amateurs or amateur club groups who wish to assist in the war effort by producing a civilian film are offered the following suggestions:

1. First consult with your local office of Civilian Defense, offering your services, and inquire of the type of film needed most.
2. Seek advice and consultation of Civilian Defense officials in preparing your script.
3. Where films are to be made pertaining to incendiary bombs, you'll find your local fire department willing to assist and helpful in staging bomb fire scenes.
4. For films on subject of first aid, consult with your local Red Cross headquarters who will gladly cooperate with suggestions for your picture and help you stage first aid routines.
5. Do not hesitate to write editors of HOME MOVIES for advice on any civilian defense filming problem. This advisory service is available to every movie amateur without obligation.



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# Information PLEASE

**Emulsion Ratings** (W. A. Norgren, Jr., Riverdale, Md.)

*Q. I am a new subscriber to HOME MOVIES, also a beginner at making movies. I've noticed the table of film emulsion ratings which you publish regularly but I do not understand their meaning. Will you please explain?*

*A. Until you graduate from setting your exposures according to the exposure chart attached to your camera and begin to use an exposure meter, you need not worry about emulsion ratings. But when using an exposure meter, then you must know the "rating" of the film used in order to be able to read your meter correctly.*

The emulsion ratings indicate the speed or sensitivity of the various films. Eastman 8mm. Regular Panchromatic for example, rates Weston 8 in daylight, whereas the faster, more sensitive, Eastman Super-X Panchromatic rates Weston 24. The latter is 1½ times faster and would therefore require reducing exposure or closing down the lens 1½ stops if used under identical light conditions.

In the chart referred to, ratings are indicated under headings of Scheiner, Weston, and G-E. These indicate the official ratings established by these sources. Scheiner was the original film rating guide. Then came Weston (by the makers of Weston exposure meters), and later, G-E—General Electric. The latter ratings apply only to use of G-E exposure meters. Weston ratings apply to the use of several popular make meters in addition to the Weston. Scheiner ratings are little used in amateur movie photography.

**Lenses** (Joseph C. Poley, Aldan, Pa.)

*Q. I am considering buying an f 1.9 lens for my camera. Is it advisable to trade my present f 3.5 lens or would I find it necessary to have both?*

*A. For ordinary filming purposes, the f/1.9 lens will take care of your requirements, do everything your f/3.5 lens did plus giving you added speed and the ability to film under light conditions not possible with the f/3.5. Unless the f/3.5 possesses some exceptional qualities, you may not particularly need it after acquiring the f/1.9.*

**Smooth It Out** (J. R. Samuel, Harvey, Ill.)

*Q. I've selected a number of musical recordings to be played via dual turntables in accompaniment with projection of my 8mm. film. However, much*

• **READERS:** This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

*of my film was shot "on the fly" and as my camera is not equipped with fading device, the jumps from scene to scene are much too abrupt for the musical accompaniment. If I had been able to make fades at the beginning and end of scenes, they would have provided the necessary interval for fading or changing from one record to another. What can I do to remedy this bad situation?*

*A. The remedy is quite simple. You can still add the necessary fades to your film chemically with the aid of Foto-Fade. Foto-Fade is a chemical dye formula that may be quickly dissolved in water. Fades are produced by slowly immersing one end of film in solution, then slowly withdrawing it. Result is extreme end which remained in solution longest, receives heaviest amount of dye while rest of the area is dyed proportionately.*

In your particular case, your scenes may not be long enough to permit adding a fade of the length desired to provide the required interval for the record changeover. Should this be the case, simply add on a short length of raw stock leader strip to the end of film to be faded. With the fade completed, the added strip will provide the additional frames of full opaque required.

Where you have ample film for fades, you need not cut your film apart to make the fades. Simply fold film double at splice between scenes, immerse it in the Foto-Fade solution, and thus produce fade-out on one scene and a fade-in on the other.

**Enlargements** (A. De Caprio, Brooklyn, N. Y.)

*Q. I would like to enlarge some of the better frames of my 8mm. film. I'd like enlargements greater than the customary size—usually around 2"x 2½". Could I do this successfully by projecting the scene on my screen or wall, then photographing the projected image with a still camera.*

*A. Yes, you could photograph the scene as you suggest but the results would be anything but satisfactory. Best method is to enlarge the frame di-*

• Continued on Page 254



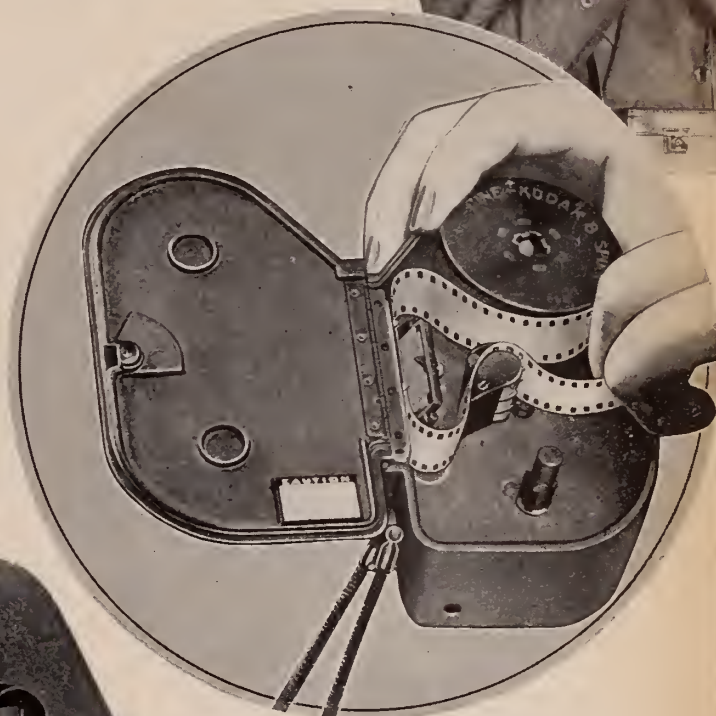
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As shown by the above illustration, you drop the reel of new film on to the take-up spindle, place the film in the gate so that it follows the white line for the loop and run it around the sprocket and on to the take-up reel. Then close the gate and door and you're ready to shoot.

### REVERE "88" CAMERA

takes movies of which you will be truly proud. Here are a few of its many advanced features: Eastman-licensed spool and spindles, **precision-built mechanism**, 5 speeds with positive speed governor control, built-in parallax-corrected view-finder, and **reciprocating sprocket** film control. Complete with Wollensak F 3.5 lens, \$38.50.



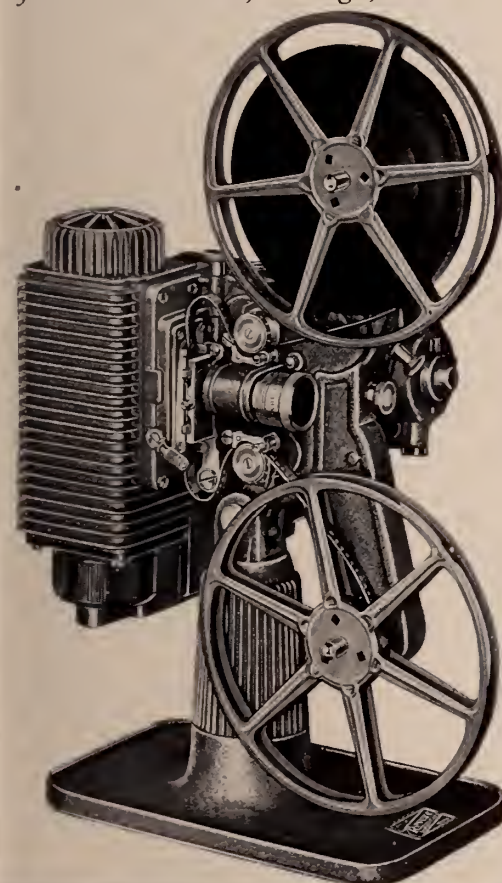
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For sharp, brilliant movies, ease of threading and simplicity of operation, the Revere 8mm. Projector is today's outstanding value. It excels in features essential to perfect projection, smooth performance and complete film protection: powerful AC-DC motor, double blower cooling system for lamp and film, high-ratio duplex shuttle film movement, enclosed precision mechanism (no belts), fast rewind, radio interference eliminator. Complete with 500-watt lamp, F1.6 lens and one 300-ft. reel, \$75.00.

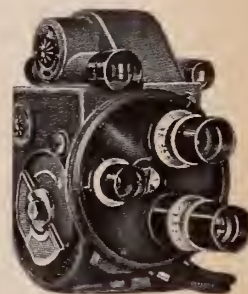
### REVERE "85" PROJECTOR

has the same features as the "80" plus duo-shield light diffuser, micro-tilt, beam threading light and carrying case. Complete with 500-watt lamp, F1.6 lens and one 300-foot reel, \$89.50.



### REVERE "99" CAMERA

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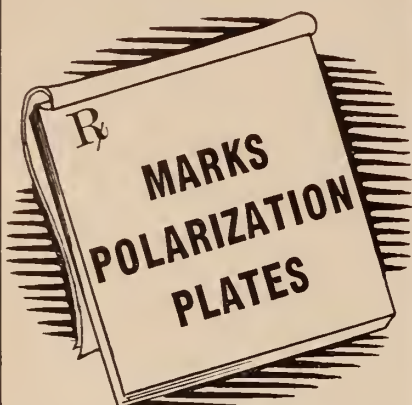
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### SUPER CINEPAN PLUS REVERSAL—Unscored.

Speed 64-40—Lavender Non-Halation Base.

Dbl. 8—33 ft. \$1.50; 100 ft. \$4.00; 400 ft. \$14.40; Sgl. 8—33 ft. \$1.00; 100 ft. \$2.25; 400 ft. \$8.10; 16mm.—100 ft. \$3.85; 400 ft. \$13.85.

### CINECHROME SEMI-ORTHO REVERSAL

Speed 8-2. Unscored Lavender Non-Halation Base.

Dbl. 8—33 ft. 80c; 100 ft. \$1.85; 400 ft. \$6.50; Sgl. 8—33 ft. 55c; 100 ft. \$1.20; 400 ft. \$4.25; 16mm.—100 ft. \$1.60; 400 ft. \$6.00.

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# With the REEL FELLOWS

FRIENDLY FRATERNITY



OF MOVIE AMATEURS

## Reel Fellows Reel

In the March issue, we published a letter that accompanied the membership application of a new Reel Fellow, Mrs. Carl Zander of Toledo, Ohio. This letter suggested as a beneficial activity of Reel Fellows, the interchange of specially exposed film and the building up of Reel Fellows Reels—reels composed of shots received from other Reel Fellows in exchange for shots made to their order. The response to Mrs. Zander's suggestion was tremendous. Reel Fellows and non-Reel Fellows wrote to her asking for more information. Each and every letter was promptly answered and to each of these answers Mrs. Zander received the enthusiastic reply: "Let's get started!"

Mrs. Zander's idea has definitely touched a responsive note among Reel Fellows everywhere and in order that all members may become familiar with the Reel Fellows Reel movement, we are printing a portion of Mrs. Zander's most recent letter which states the plan fully:

Reel Fellows Editor,  
Home Movies Magazine:

"... since rubber, gasoline and other vital commodities are now on the rationing list, travel soon will be at a minimum. Movie amateurs will more and more be confined to shooting within their own cities and towns. Ultimately, cinefans may tire of shooting movies in their own back yards, but here is where the Reel Fellows Reel comes in to sustain our interest in movie making. Through this new activity, we'll be able to travel and enjoy our vacation by 'remote control.'

"The Reel Fellows Reel is started by members who write to other Reel Fellows in distant cities and states. An acquaintance develops, then suggestions follow as to what footage one member wishes another to shoot for him in exchange for equal footage in his locality. There is no cost involved other than the film used and this is offset by the equal footage received in exchange.

"If Smith, in Washington, D. C., requests Jones in San Francisco to shoot 12 feet of the Golden Gate bridge, Smith will shoot 12 feet of some Washington scenery or object for Jones. Through correspondence, each will indicate the kind of footage they desire and state whether it's to be Kodachrome or black and white. The size, that is 8mm. or 16mm., will already be determined before correspondence is start-

## REEL FELLOWS

This department chronicles the doings of Reel Fellows from coast to coast. Why not keep your brother Reel Fellows informed of your activities through this column? Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this fast growing organization.

Any photos of your activities will be welcome and every consideration will be given to their publication when space permits.

ed. When Smith and Jones have thus received the shots they want through this mutual exchange plan, they turn to other Reel Fellow members in other states for additional footage, thus building a complete reel of assorted, but not un-related shots, for good continuity certainly can be worked into a reel of this kind by careful planning. Moreover, by obtaining shots of the various Reel Fellows who do shoot the 'request' footage, added interest is injected into the reel and a firmer friendship and acquaintance is built up with other Reel Fellows.

"The first few letters we received indicated some skepticism. But after these same skeptics started their reels, many wrote again stating the footage received excelled in quality that of their own! I don't think any Reel Fellow has to worry about the quality of the film he'll receive in return. Movie makers seem to put extra effort into any filming they do for another. All that is required is sharply focused, well-exposed shots. No trick effects are necessary.

"Reel Fellows members who read this letter and who are interested in traveling by 'remote control' this summer, getting fresh movie material for their personal film libraries, may contact the writer for an exchange of Reel Fellows' names—names of members who have indicated a desire to take part in this Reel Fellows Reel project. No strings are attached, no money involved.

"If, every Reel Fellow will go to bat for their respective states, they needn't worry about enforced curtailment of travel keeping their cameras idle. They'll find Reel Fellows in every other state ready to join in the movement."

—Mrs. Carl Zander,  
616 Stebbins St.,  
Toledo, Ohio



# REVIEWS . . .

## *of Amateur films*

B y J . H . S C H O E N

"G"ENERALLY speaking, there's quite an improvement in the average home movie produced today compared to films of one or two years ago. This proves that amateurs not only study their own films and those of others, but they're profiting by what they read on the subject of their hobby.

To this end, HOME MOVIES is dedicated in helping the amateur better his movie making by pointing out errors or better methods for photographing, titling and editing in some of the pictures submitted to the editors for review.

Of the two films reviewed here this month one stands out as a fine example of Christmas continuity, and the other for its variety idea.

"T"his Man's Family" by Lorin and Patricia Smith of Long Beach, Calif., runs 200 feet in black and white 8mm. film. It differs from the ordinary Christmas record film in that it follows a light but definite continuity. Where others have simply recorded Christmas in a series of catch as catch can shots without any advance planning, the Smiths prepared their little story in advance, and carefully followed the shooting script to the final fadeout.

The opening scene shows the old folks—Dad and Mother—putting the final touches on trimming of the Christmas tree. Lights are extinguished and they retire for the night, the camera following them as they leave the room. A pleasing touch was that of Mother extinguishing various room lights in her exit, which had the effect of gradually fading out the scene.

On the following morning, the expected guests arrive—married sons and daughters and their kiddies. Entrance of each couple and their children was filmed separately. After the usual exchange of greetings and embraces, the guests proceed to a bedroom where they dispose of wraps and gifts. Another homey touch was that of having one daughter slyly snatch a piece of candy from a dish as she passed the dining table. We've all done that!

One of the sons is a cinebug and he trails through the house bringing camera, tripod and a host of lighting equipment in which Dad, on an inquisitive tour, becomes entangled and falls,

bringing equipment down on top of himself. Balance of the picture consists of scenes of the family gathered at dinner, then unwrapping gifts beside the tree. Each incident was treated in continuity with proper long, medium and closeup shots wherever necessary.

While editing was generally good, occasionally there was a bad spot which easily may be corrected, such as where Mother, in the kitchen, hearing the doorbell, calls to Dad in the parlor to answer the door. This is indicated by a spoken title, followed by a cut back to Mother as she completes the speech. Then a cut to Dad follows. He remains seated for a moment, evidently not hearing Mother's call. Then he suddenly arises and exits, ostensibly to answer the door.

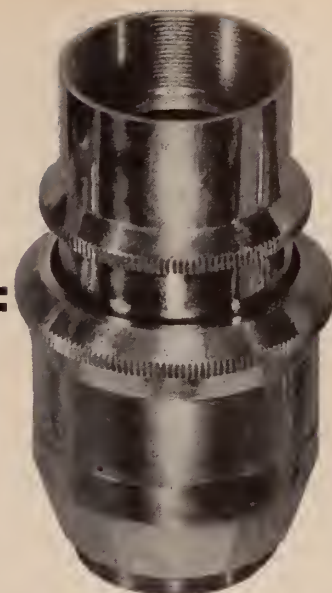
Obviously, this filmer meant to cut this last scene at the point where Dad rises from his chair. Better still would have been to have Dad look up, indicating he heard Mother's request, then rise promptly and exit. The cut back to mother after the title was unnecessary.

"D"ouble Order of Fun" by George A. Valentine of Glenbrook, Conn., is a novelty reel of 8mm. film running but 150 feet in length. Its content is several short subjects designed especially for entertainment value. The first subject is titled "Zombie" and concerns a man who has just read a recipe for mixing a potent drink called a Zombie. The drink is mixed and consumed and the result is pictured in trick photography—mostly the disappearance and reappearance of objects in the room while the inebriate is under influence of the potent drink.

Continuity of this subject was not very tight and could be improved in its present form by closer cutting of scenes.

Second subject is a newsreel composed of several comic items all of which demonstrated this filmer's flair for trick effects in cinematography. The finale and highlight of this film is a sunset, filmed in Kodachrome at half speed, or perhaps in stop motion, in which the full cycle of a colorful sunset is completed within a few minutes.

Photography, titling and editing indicate close study of cinematic techniques.



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*Home Movies*

MAGAZINE



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# HOME MOVIES

Published in Hollywood

JUNE 1942



• Careless campers, too, are a potential menace to our forests. These experienced campers will thoroughly extinguish their fire before departing.

## FOREST DEFENSE *filming* *in full swing . . .*

**H**UNDREDS of amateur movie makers responded enthusiastically to the announcement last month of HOME MOVIES' sponsored campaign for the production of forestry conservation films. These same filmers and hundreds more will be delighted to hear that the Forest Department is offering a special plaque as an award for the best film produced during this campaign and submitted in HOME MOVIES' 1942 Annual Amateur Contest.

You'll remember, too, we promised a model scenario by one of Hollywood's professional screenwriters. It's all ready, waiting for you to start the cameras turning. There will probably be another next month. But time's a wastin'! Summer's here! If you are going to complete your film in time so it can be effectually screened as well as ready for the contest, you must get busy right away.

The scenario that follows has been kept as simple as possible to enable the greatest number of amateurs to undertake its production. Admittedly the more serious and experienced filmers will recognize opportunities to enlarge upon the script, adding their own personal treatment touches here and there. Others may simply get the germ of an idea from this script, then knock out one of their own. We expect it. They do it in Hollywood, too.

The author of this script tried to

### Special Plaque to be awarded for best fire prevention film

B y J A C K I R W I N

keep in mind that it should be workable to amateurs in every part of the United States. However, there are some shots called for in the script, like the ship scenes, that may be out of reach for some amateurs. In such cases, two alternatives present themselves: filming the shot from a photograph by using a titler or titler lens, or by requesting a brother cinebug in a distant state to make the shot for you. You can write to the secretary of a distant cine club or request publication of a notice in the "Swappers" column of HOME MOVIES.

There may be difficulties encountered, too, of obtaining some shots because of military restrictions. However, in most cases, if you will approach the proper authorities and explain your need for the particular scenes, you'll probably not only receive an o.k. to shoot them but some assistance in doing so, once its understood scenes are for a worthy defense cause.

Last month, it was suggested that those interested in producing forest protection films communicate with the Chief of Forest Service in their respective areas. Herewith we present the names and addresses of these officials who have been notified of this filming project and are prepared to render information assistance to all amateurs who may request it.

1. Acting Chief, U. S. Forest Service, South Building, Independence Avenue at 12th Street, Washington, D. C. Attention: Mr. Dana Parkinson.

2. Regional Forester, U. S. Forest Service, Federal Building, Missoula, Montana. Attention: Mr. Meyer H. Wolff.

3. Regional Forester, U. S. Forest Service, Post Office Bldg., Denver, Colorado. Attention: Mr. Fred R. Johnson.

• Continued on Page 252



• Scene and title reproductions from "A Day On the Western Front," Movie of the Month filmed by Ernest Eroddy.

tomary activities. They were not lined up in groups in front of the camera, but filmed in informal scenes at their desks, workbench, forge or indulging sports during lunch hour.

Titles were frequent and necessarily so to introduce those appearing in the various scenes and they carried the military theme in wording and background arrangement. The titles were filmed on a miniature stage which consisted of a frame with two doors which swung inward. This may be seen in the top picture, second row, of accompanying illustrations. On the miniature stage was a company of miniature soldiers arranged in marching formation. The title, composed of block letters applied over a panel of glass, appeared in front of them. Each title was concluded with the closing of the doors.

The picture begins with a series of shots setting the locale including a long shot of the Western Electric Company's plant. This is followed by shots and sequences showing each of the executives in typical or characteristic manner. One of the early sub-titles states "General Argabrite in Command" and preceded a shot of the general manager at his desk. Seems this man is a typical westerner who "rolls his own" and has a penchant for starting small fires by inadvertently tossing lighted matches into his wastebasket after lighting a cigarette. At any rate, Eroddy pictures "General" Argabrite in just such incident. And this is typical of Eroddy's treatment of the whole picture. No scene is without its humorous touch which will be noted in descriptions of other scenes to follow.

The entire executive and office staffs are pictured first. Titles introducing the executives refer to them as captains, majors, corporals, etc. The day's activities are pictured in order and each event referred to in military terms. "Troops move to the front" precedes shots showing employees arriving by street car, automobile and motorcycle. "The Roll Call" introduces a number of employees punching the time clock. "Mechanical Units Go Into Action" opens a sequence of close-ups showing the various office appliances going into action — type-

• Continued on Page 254

# TAKE YOUR CAMERA TO WORK . . .

**Ernest Eroddy did and produced  
the Movie of the Month . . .**

B y J . H . S C H O E N

**N**OW that tire and gasoline rationing makes it more necessary than ever to plot new courses in our movie making activities, amateurs will find interesting suggestions in the June Movie of the Month, a 200-foot 8mm. Kodachrome picture titled "A Day On the Western Front," produced by Ernest Eroddy, Denver, Colorado.

This picture is a movie record of one man's place of employment, his superiors and fellow employees. No hackneyed documentary of static shots, it boasts a clever continuity in which the

factory is likened to a mighty fort and the men and women who work there to soldiers and officers.

Eroddy is employed by Western Electric Company's branch at Denver. The picture treats a day in the lives of the men and women who work in this western branch which explains its title. Every man and woman on the payroll at the time appears in some scene of the picture. Eroddy wanted a movie record of his many friends and fellow employees and cleverly arranged for each to appear in a scene depicting his cus-



# *A guide to filming*

## YELLOWSTONE PARK

B Y C H A R L E S F . R U F F

I WAS standing near Old Faithful geyser one evening last summer waiting for it to erupt when another movie amateur, an elderly gentleman, attracted by my camera and tripod, walked over and opened conversation.

"I'm afraid you'll not get a good shot of the geyser anymore today," he said. "It's too dark."

It was quite late and the sun had almost set, but I explained that I already had many shots of Old Faithful under various light conditions and was now attempting a silhouette of it against the setting sun.

"H-m-m-. Might work at that," he said with an expression of interest, and he set about placing his camera and tripod alongside mine for a similar shot. After the eruption and the shots were made, we fell into a discussion of filming the various points of interest in Yellowstone Park. Some three hours later, I was seated at a table in Hamilton's General Store still discussing exposure, filters, film, etc., with my new found acquaintance.

I thought nothing more of the incident until one morning about a month later, I received a letter from my friend giving a glowing account of the fine movies he had secured of Yellowstone and thanking me graciously for the information I had contributed that made his good movies possible.

I'm sure there are many others like this old gentleman who approach filming in National Parks with some uncertainty. There is so much to see and so many vantage points from which to see it, one easily becomes confused. Scenes are filmed in a hurry when with a little patience and study of composition

under light conditions existing at various times of the day, more captivating shots may be secured. These facts only amplify what so many movie amateurs have already said many, many times: "There should be some dependable guide for the filmer who wants to shoot movies in Yellowstone and all other National Parks—a guide that will

assist him in shooting from the best vantage point for composition, lighting, etc.; that will indicate best time of day to shoot; best exposures to follow for Kodachrome or black and white film.

I learned all of these things the hard way—through trial and error shooting.

• Continued on Page 248

*Courtesy Union Pacific Ry.*



• Old Faithful, always a climactic shot in movies filmed in Yellowstone National Park. Best composition results when sunlight strikes geyser at side as in this shot. Clouds, of course, are a matter of luck.

# What beginners should know about FILTERS

By STANLEY E. ANDREWS

**I**N spite of increasingly wider use of color film, there is still much cinefilming done with black and white. Indeed filmers are legion who prefer panchromatic over color film and the reason for this choice is the dramatic results obtainable with black and white film when filters are employed.

Because of the tremendous appeal of color and the fact that many who have taken up the hobby of home movies during the past two years started film-

ing with Kodachrome, most movie amateur beginners have yet to experience the fine pictorial results to be obtained in filtered cinematography.

Invariably one's interest in filters is aroused upon witnessing the screening of some outdoor film in which fleecy white clouds have been made to stand out vividly against a dark sky. But filters can do more than this. They generally improve all black and white outdoor photography.

E. J. Eisenmeier



In order to understand the function of filters, it is necessary first to understand the characteristics of each type of black and white film. This was explained at length in the third article of this series appearing in the March issue and if convenient, it should be reviewed again at this time.

For a long time there was but one type of film available for motion pictures. This was orthochromatic, insensitive or "blind" to all but a few colors in the blue-violet region of the spectrum. Later development resulted in orthochromatic materials of higher sensitivity. About 1900, it was discovered that certain dyes, when added to film emulsions during preparation, altered their sensitivity. Thus was developed the emulsions we know now as panchromatic and whose sensitivity covers about the same range as the human eye. In other words, panchromatic film "sees" natural colors in approximately the same tonal range as does the eye. Through the addition of dyes in the emulsion formula, panchromatic emulsions are made to register with marked tonal fidelity, colors of orange and red—at the other end of the spectrum—not "visible" to orthochromatic film.

Thus by producing a film which is sensitive to colors, it became possible to intensify or correct certain color values by filtering the light reaching the film. Science tells us that white light actually is formed by a mixture of colored light. This being true, it follows that colored light may be formed by breaking the white light into its component parts.

Thus if a green filter is placed in the path of a ray of white light, only green light passes through the filter and the red and violet-blue colors are absorbed. If a red filter is used, only red light is transmitted and the remaining colors in the spectrum are absorbed in an action that is better understood as selective light transmission.

It becomes understandable, then, why a red filter placed over the lens of a camera loaded with panchromatic film will accent white clouds in a clear blue sky. The red light in the clouds—and

• Continued on Page 244

• This is the kind of beauty filters impart to movie scenes. Here a red filter was employed with panchromatic film to gain the effect of moonlight.





• Above shots in which cutouts are used for scenery, were made with trick stage described in March issue.

## You can film these

# TRICK EFFECTS . . .

WE must all have suffered those exasperating moments when we have sighed for the resources of the modern movie studio. Perhaps the shot of the smugglers' cave in our vacation film has gone wrong and cannot be replaced; or we may long to indulge in flights of fancy and build wonderful sets of the Giant's Castle or the Fairy Queen's Palace. To those who have followed previous articles in this series and who have taken the trouble to make up the special gadgets I have described, such ambitions are not entirely beyond reach. By the use of foreground models, cardboard cutouts and model sets combined with normal human actors, an almost infinite range of professional-like special effects may be obtained.

The simplest use of the foreground model or cutout is shown in Fig. 1. The jagged outline of the "cave" is cut from cardboard and set up on Stage C. (See Fig. 1, Page 102, March issue). Unwanted light is kept out by draping the whole frame in a black cloth. The frame is set up on the scene, a low elevation being chosen to cut down the foreground to a minimum. The scene and the actors can be examined through the "sight" and matters so arranged

B y G E O R G E A . G A U L D

that the actors may move right up to the camera without having their heads "cut off" by the top of the mask. If the apparatus can be set up alongside a wall or screen as well, so that when the actors approach to within about fifteen feet from the camera, they pass into shadow, the effect on the screen will be that they appear to run inside the cave.

The same principle is elaborated in Fig. 2. A silhouette mask of "reeds" and "tropical" undergrowth is cut out of cardboard and set up on Stage B, unwanted light being excluded as before with a black cloth. "Palm Tree" cutouts are added to Stage C. These are allowed to receive a slight degree of illumination; there is, in consequence, a difference of tone

between the various cutouts, giving an appearance of depth to the scene. A low camera position gives a sky background and the "sea" is simply a roll of brown wrapping paper stretched horizontally across the "set" some fifteen feet from the camera. The action takes place in front of it and care must be taken that no shadow falls on the brown paper in consequence. This would ruin the effect.

To convert the South Sea Island scene into date palms on the fringe of the

• Continued on Page 250

• Trick stage was also used in filming this aerial shot in which a toy plane and cutouts were used to simulate a squadron attack.







Fig. 1

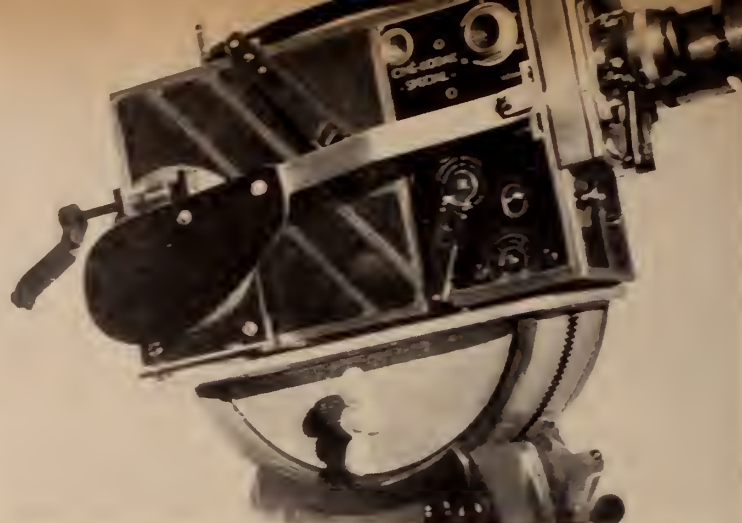


Fig. 2

# FADER CONTROL *for smoother* *"Special" lap dissolves*

B Y C U R T I S R A N D A L L

THOSE who were fortunate to see Herman Bartel's 1941 prize winning film, "Singing Shadows" will remember it for its remarkably smooth lap-dissolves. The picture was filmed with a Cine Special and, as many know, not every Cine Special operator succeeds in executing smooth, professional-like lap dissolves with this camera in spite of the excellent adjustable shutter built into it for this purpose.

The difficulty encountered by many is in developing the required sense of touch necessary to bring the fading lever slowly to a close at the end of the fade. The usual result is a lap dissolve that ends with the first fade terminating too abruptly.

Bartel's initial fades and dissolves with this camera were like this, too. And as "Singing Shadows" required a great many smooth lap-dissolves to accent mood of the picture, he set about to create a gadget that would control the camera fading lever smoother and better than it could be done by hand. Of course, even with this gadget, the fades are manually controlled by hand crank, but the manual action is "geared down" and thus any tendency toward jerky or inconsistent finger control of the fading lever is absorbed or "dampened."

Bartel calls his gadget a fader control. The complete unit detached from the camera is shown in Fig. 3. Figs 1

and 2 show two views of the camera with the fader control attached. To make a fade with this device, the hand crank shown at rear of camera is merely turned, while camera is running, until the shutter is opened or closed, as required.

There's nothing complicated about its construction. Bartel contends any amateur, mechanically inclined, could duplicate it. Outside of the gears, which are standard Boston gears, the rest of materials required are a few small nuts and bolts, a narrow strip of flat aluminum to form the arm, a piece of bakelite, a circular metal disc, short metal shaft, and a handle.

The secret for successful operation of the fader control lies primarily in the metal arm which is motivated by the main gear. Bartel found aluminum best for this because of the peculiar flexibility of this metal compared to any other. Since the fading lever of the Cine Special moves straight up and down and in a slight arc, it is important that the arm of the fader control have sufficient resiliency to compensate for the very slight difference in dimension

that takes place as the lever moves from one end of the arc to the other. There must be sufficient flexibility in the arm so too much pressure will not be exerted on the fading lever at any one point. This will be more understandable, of course, to those familiar with this camera.

It can be seen that the fader control attaches to the camera by the old familiar expedient of anchoring it between camera base and top of tripod head. By drilling a hole through the bakelite base to accommodate tripod screw, the unit may be locked firmly in place. Extending from the base is an upright piece, also of bakelite, to which is anchored most of the mechanism—the circular disc, the gears, and etc. As can be seen from photos, the heart of this gadget is a simple worm gear combination operated by the hand crank. The bakelite piece attached to the arm extending to the fader lever is merely for dress. Fig. 2 shows how the arm is attached to the fading lever of camera and, according

• Continued on Page 246

Fig. 3



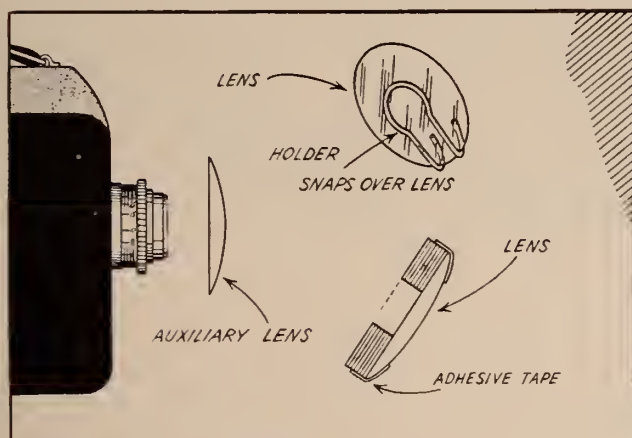
• Pictured at right is amateur-designed fading control for the Eastman Cine special, a compact unit easily constructed that insures smoother lap-dissolves. Photos at top show gadget mounted on camera.



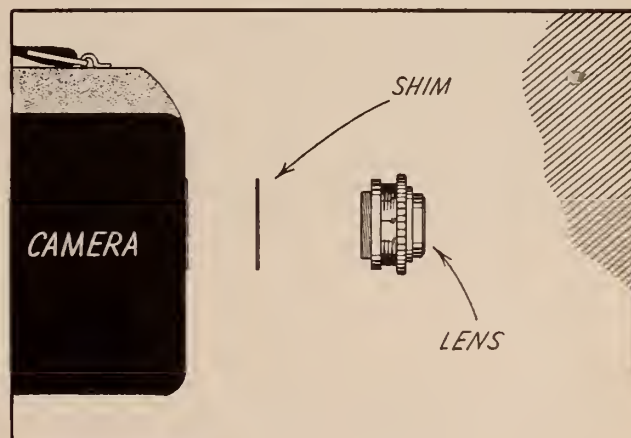
# HOW to film ultra-closeups . . .

If you are jaded with ordinary movie making subjects, turn to the filming of little things at close range. New thrills are in store for the movie amateur who films flowers, insects, small animals and tiny models in vivid, frame-filling closeups. Ultra closeups may be photographed with almost any cine camera fitted with proper attachments. The technique of filming such closeup shots involves three factors which, if

afforded by your camera and equipment, insure certain success almost from the start. First is necessity of obtaining sharp focus at a distance less than permitted by regular camera lens. Next, there must be a means for determining exact camera field. And, finally, there must be a means for checking lens focus. Illustrated below are four methods for photographing small objects at close range.



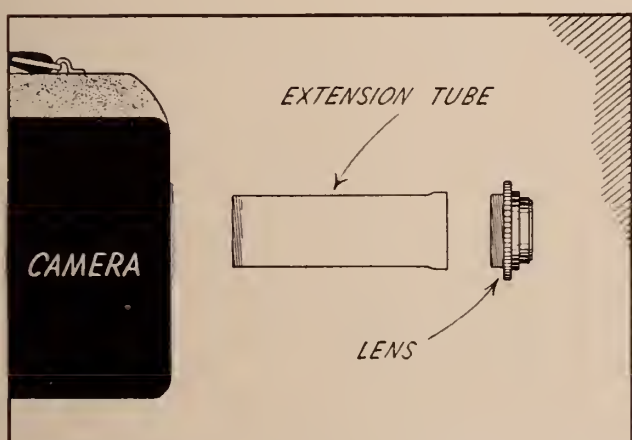
An auxiliary lens, placed before camera lens as in title making, shortens focus for small object filming, too. Size of field depends upon focusing distance of auxiliary lens. One can film as close as 3" to an object using a 13 diopter lens which covers a field of 1 1/4" x 7/8"! Size of field depends upon size of object. Select auxiliary lens accordingly. Mount auxiliary before lens, using either of two methods shown—simple wire clip, or lens holder made of laminated cardboard which slips over camera lens. Auxiliary lenses are obtainable from optical houses. Lenses from inexpensive dime-store reading glasses also may be used. They come labeled showing focusing power or diopter size. Camera should then be mounted on simple frame fitted with wire field-area guide.



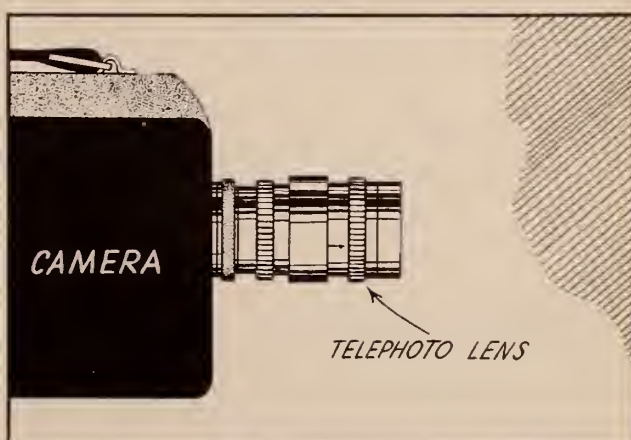
Shimming out the lens will enable camera to focus closer than limitations indicated on focusing ring. By moving lens out, close objects are brought into sharp focus. Shims are thin rings cut from metal of various thicknesses. Lens is unscrewed from camera, the shim placed over the threads, and the lens again mounted on camera. Shim holds lens firmly extended to prescribed distance. Lens shims may be purchased or made by the filmer. To determine thickness of shim use following formula.

$$\frac{D \times F}{D - F} \text{ equals } S$$

D: distance from lens; F: focal length of lens; S: Shim thickness. This applies to regular camera lenses only—1" 16mm. and 1/2" 8mm.



Extension tubes function same as shims, are actually "giant" shims by which camera lens is brought closer to object to be filmed and held firmly in place. Ready made extension tubes are available for Eastman Cine Kodaks and for other makes of cameras by some accessory manufacturers. Use of extension tubes, as with shims, requires that same system for full field visual focusing be employed, as camera viewfinder does not function in ultra closeup filming. With magazine cameras, the visual focuser provided by the manufacturer may be used for this purpose. Use of extension tubes with any demountable cine camera lens will enable one to secure microscopic closeups with fidelity not possible otherwise except with expensive equipment.



Any telephoto lens may be employed for closeup filming, provided field size must not be too small. Average 3" telephoto, for example will focus down to only six feet. At this point, the field is approximately 9 1/2" x 7 1/8". However, shims and extension tubes may be coupled with telephotos, same as with one-inch lenses, to obtain sharp focus on a smaller field. Here again, some means must be provided for full field visual focusing. Also auxiliary lenses may be used with telephoto lenses for ultra-closeups. For example, a 5 diopter auxiliary lens before a 3" telephoto would enable the lens to film an object sharply in a field but 3/4" x 1" in size! When auxiliary lenses are used, camera lens is set at infinity.





• Typical attendance at a group meeting of Detroit Society of Cinematographers. Note the many ladies present.—Photo by W.E. Clyma.

## *You can't miss with* *this movie* **CLUB PLAN**

B y W . E M E R S O N C L Y M A

**W**HAT it takes to make a cine club successful has been the subject of countless round-table discussions. My long membership with the Detroit Society of Cinematographers has enabled me to study every phase of club activity at close range and, I believe, qualifies me to offer some suggestions for the benefit of other amateur groups that will aid in building a worthwhile and successful club.

It was with pride in accomplishment that I, together with other officers watched our club grow from a comparatively small organization of about 40 members to a membership more than ten times as great. Like a child who outgrows its clothes, we were obliged almost constantly to find new quarters to fit our growing organization. During this "growing" stage, we encountered many problems and made some mistakes which embryo club groups may easily avoid.

*Bob Handsaker*

All of us are familiar with the old story of the man who tried to swing the bear by its tail and ultimately found himself, in-

stead, being swung by the bear. The same moral holds true with many amateur movie clubs in regard to membership. Before striving to build a club to a large membership, consideration should be given to the disadvantages of too many members.

Large meeting places are expensive to rent and oftentimes unavailable; in a large room, all except those in the front rows are handicapped because of distance from the stage or platform; large groups must necessarily have such a diversified range of desired programs that it is almost impossible to satisfy more than a few; the neighborly feeling is lost in large groups and even the officers can know only a limited number of members by name; outdoor activities are hampered because of the large number present and subsequent difficulty in handling so many persons; individuals or firms who are likely to cooperate with smaller groups are reluctant to grant favors to large groups for obvious reasons. There are other disadvantages, too. Of course, there are a few advantages, such as the grouping of persons according to experience and desires, but these are outweighed, I believe, by the disadvantages.

Where a club has an enthusiastic membership, be it ever so small, they are in a position to develop into a throbbing, important factor in their community. Members are banded together because they have a common hobby—amateur movies. So long as they are furnished with talks, demonstrations, films, outdoor projects, contests, and a genuine feeling that this is *their* club, there need be no fear of

• "Gadget Night," during which accessories constructed by members are demonstrated, has proved a highly entertaining and educational feature of movie club programs.

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# Why scenes should be planned, filmed and edited for SEQUENCE

**I**N the words of one famous authority on amateur movies, "one of the principle shortcomings of ambitious amateur films is lack of sequence." Every amateur has heard of sequence before. Some as yet do not understand it. Webster's defines the word *sequence* as it applies to motion pictures thus: "A section of a film story showing an uninterrupted episode without time lapses, titles, or breaks in the action." In more succinct language, a sequence in motion pictures consists of two or more scenes relating to the same action.

When the quoted amateur movie critic complained of lack of sequence in home movies, he had in mind the many films made up of countless unrelated shots even though they be of the same subject or theme. "Post card" movies we term them because actually such reels consist of a series of individual unrelated scenes.

Sequence shooting consumes no more

B Y G E O R G E W . C U S H M A N

film than would ordinarily be required, because by cutting sharply from a long or medium shot to a closeup, the initial scene is lessened in footage and the film thus saved used for the succeeding shot. Thus, instead of a single long shot of the baby romping on the lawn, we make the subject doubly interesting by filming him in two or three successive shots, moving in for a closeup in the final shot of the sequence to bring our subject up large and more intimately on the screen.

Opposed to this type of filming we have the movie that begins with a shot of the baby, then jumps to a shot of the family dog followed by a street scene, back to the garden showing other members of the family grouped and staring at the camera and so on, ad infinitum. This is "post card" filming.

Keeping to the subject of family filming, let's see how an amateur should proceed to film a movie of his three-year-old son—a picture depicting the events and activities occurring in the boy's everyday life. Following the main and credit titles, the picture opens with a medium long shot of the boy's bedroom. Following this will be a short close-up of a clock indicating time the little fellow arises. From here the camera moves in closer to the crib to pick up the lad, just awakened, twisting, turning, yawning and blinking his eyes. A tight close-up here reveals only the boy's head as he registers a big yawn and chubby fingers gently erase tell-tale traces of the sandman's visit during the night. Such scenes give a more realistic touch and imparts per-

• Continued on Page 247

• Pictured here is good example of a well-filmed sequence. The series is obviously intended as record of sister and little brother and might have ended with the first shot of sister rocking little brother to sleep. However filmer continued with the action,

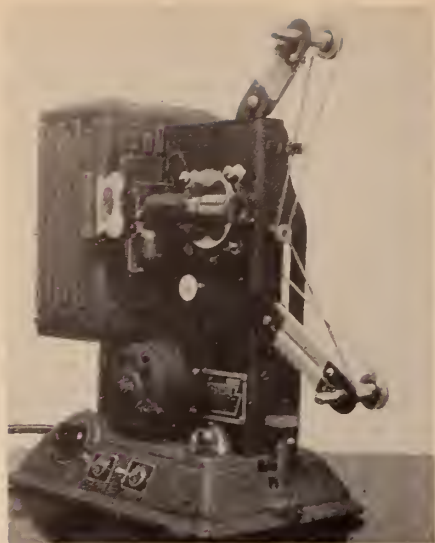
showing sister putting brother in his crib, and, in the third shot, brought the two into intimate closeup in action showing sister patting brother's head in a good night gesture.

—Pictures by Earl Theisen.





# THE EXPERIMENTAL



## Conversion

Photo shows how I converted my 8mm. Keystone L-8 projector to take 400 foot reels, and yet fit the original projector carrying case. Necessary materials for this job consisted of one aluminum bar  $6\frac{1}{4}$ " wide and  $\frac{3}{8}$ " thick; two  $\frac{3}{4}$ " bolts with wing nuts and lock washers; and four  $\frac{1}{2}$ " bolts and nuts. Tools required were hack saw, drill, pliers and a screwdriver.

Others who own this model projector may easily add this improvement as follows: Remove projector handle and use frame where handle was connected to take its place. Cut both reel arms at the mid-way point, then cut aluminum bar so as to have two pieces, one measuring  $2\frac{1}{2}$ " long for the upper arm and the other  $3\frac{1}{2}$ " in length for the lower or take-up arm.

File corners of one end of each bar in a semi-circular shape to allow free play when folding out of place. Drill three holes in each bar: one on the rounded end for the bolt and wing nut and two holes at the opposite end to match similar holes drilled in the cut-off sections of the reel arms. File a

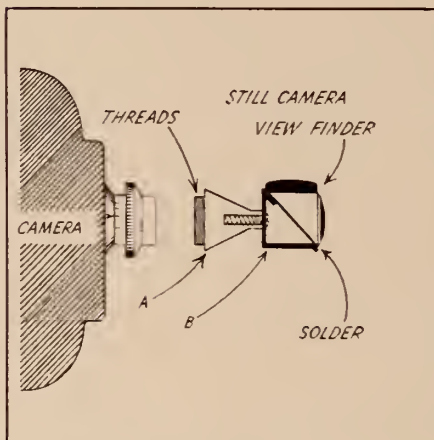
groove in center of each aluminum bar section to match impression in reel arms. This serves to keep bar in rigid position when locked in place.

Replace take-up belt with a longer one. The original upper belt may be used with the extended arms but the belt retainer must be bent out about  $\frac{1}{2}$ " and a small piece of metal soldered to it.

Only a slight change in the carrying case is necessary to accommodate the re-vamped projector. Remove supporting block attached to door and replace it at a point about  $3\frac{1}{2}$ " from bottom of case and  $1\frac{1}{2}$ " away from right hand side. Drill another hole in case door and use  $\frac{3}{4}$ " bolt with wing nut to hold 400-ft. projection reel.

The hinge shown attached to lamp-house acts as shield against stray light emitted from film aperture. It may be folded back to permit threading, then returned to position after projector is started.

—Robert L. Cantillo,  
Bronx, N. Y.



## Centering Gadget

A gadget for centering camera lens on titles or small objects for ultra-closeup photography can be fashioned from an old still camera viewfinder mounted to fit your camera lens as shown here.

The two fittings necessary may easily be turned by hand. The fitting A may be made of brass, aluminum, or other soft metal, turned on a lathe or filed to shape then threaded to fit the lens barrel. The fitting B can be made from a strip of any light metal about  $1/16$ " in thickness and bent to shape as shown. This fitting is then attached to fitting A by means of a small screw as shown.

Next step is to screw the assembly into the lens until it stops. Then adjust

fitting B until it is truly vertical and solder in place. Solder the angular viewfinder to member B as shown, making sure it is accurately centered with the camera lens.

Thereafter the unit may be screwed into place in the lens with assurance that it will be in perfect alignment and thus render perfect centering of objects to be photographed at close range.

—Arthur J. Mack,  
Ithaca, N. Y.

## Cement Applicator

An improvement over the customary brush applicator for film cement is a "speedball" lettering pen which applies cement evenly and in just the right amount to make a clean firm splice, free from slopped-over cement. "Speedball" lettering pens are used by show-card writers and are available in two types—round and square point. Use the square point pen for applying cement. These pens are available for a few cents from any stationary or artists' supply store.

—Russell A. Meyer,  
Oakland, Calif.

## Range Finder

Photograph below shows Eastman Magazine Cine Kodak fitted with a Kodak Service Range Finder. Attachment was facilitated by purchasing regular finder Clip (Eastman's No. 76268) and fitting it to camera by removing one of the screws in the camera viewfinder housing and then attaching clip at this point with one of the screws furnished with it. With the clip thus secured with but one screw, it has a tendency to turn. To overcome this, a flat piece of steel,  $1/4$ " thick, was attached to back of rangefinder in such a manner as to prevent any movement; the piece of steel resting firmly against camera case.

—Charles J. Czech,  
North Troy, New York



**I**F YOU have an idea for a gadget, trick or shortcut in filming, titling, editing or processing home movies, pass it on to your fellow cinebugs through these columns. If your idea is published you will receive two reels for your efforts. Extraordinary ideas will net you a roll of film.

Ideas not published will be held for future publications unless they duplicate ideas previously received. Endeavor also to send along photos or rough sketches illustrating your suggestions. There is no limit to number of suggestions you may submit.

**Important:** When submitting ideas, be sure to mention whether equipment you use is 8 mm. or 16 mm., enabling us to promptly forward awards adaptable to your use.



# CINE WORKSHOP

## gadgets, tricks & shortcuts contributed by Cinebugs

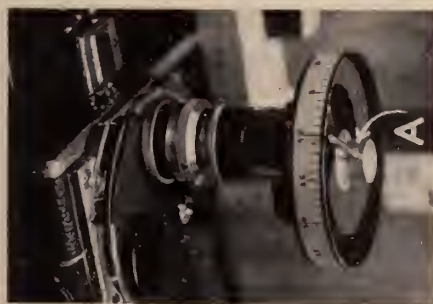


### Film Storage

Photos show a method I use for storing odd shots and scenes for possible future use. I purchased a quantity of round cardboard pill boxes  $2\frac{3}{8}$ " in diameter and 1" in height. On panels of rigid corrugated board  $16\frac{1}{2}$ "x14" I cemented the boxes in rows, 30 to a panel. Each box is numbered and in a card file I have 5"x8" cards with corresponding numbers on which is written a description of the contents of films placed in the boxes.

I have found these pill boxes keep the film in very good condition and have some pieces that have been so stored for eight years. Left photo shows how boxes are arranged on corrugated board and photo at right shows method of storing the panels, stacked one upon the other in numerical order.

—W. J. Mitchell,  
Ithaca, N. Y.



### Stop-Motion Fades

Shown here is a means for improving the Baia Transito, Jr. fading device to facilitate making smooth fades in single frame or stop-motion sequences where fades are made by diminishing exposure for each frame exposed.

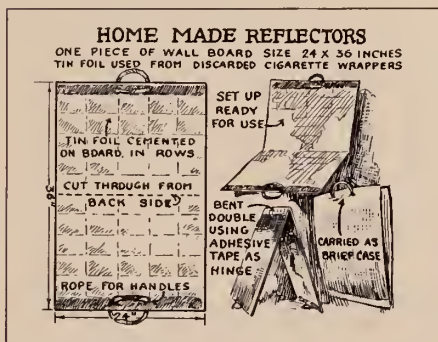
A paper strip  $\frac{3}{8}$ " wide and 10" long is cemented to the rim of the fader, as shown. After inking in the calibrations and numbering same, the strip is then covered with a strip of transparent cellophane tape. The circumference being exactly 10" will divide into 80  $\frac{1}{8}$ " divisions—numbered from 1 to 40

twice. Forty divisions were chosen because there are 40 frames to a single foot of 16mm. film which is the maximum length of a slow fade.

The pointer A is made to slip-fit the fader hub so that it may be removed during the interval between 34 and 6, when it would be directly in line with the lens. But beyond these points, it may be left in place.

To make the fade, the pointer is set at one of the divisions and then moved one or two points at a time, depending upon length of fade required, the frame exposed, and the procedure repeated until the full cycle of the fade is completed.

—G. Hanson,  
Los Angeles, Calif.



### Reflectors

Sunlight reflectors are essential for best results in outdoor photography. They're simple and easy for any amateur to make, too. Required is a piece of wallboard or plywood, 24"x36". The surface is covered with tin foil squares from discarded cigarette wrappers. Lacking these, other materials may be used such as sheet aluminum or tin foil where still be procurable, or a coating of aluminum or chrome enamel. The latter is best as it has a higher lustre than aluminum paint.

Where wallboard is used, cut through panel at the center from the back, as shown, bend double, and apply a strip of wide adhesive tape on the uncoated side. This provides a hinge; permits folding reflector to facilitate carrying.

Carrying handles may be formed of short lengths of rope inserted in holes at either end.

—Wm. H. Dietz,  
Reading, Penna.

### Stirring Rod

If you've been using glass stirring rods in mixing solutions for home processing of film, you'll appreciate a substitute that eliminates the possibility of breakage inherent in glass. I discovered

the plastic iced tea spoons, for sale at five and ten cent stores, excellent for this purpose. They are available in a variety of colors and are unbreakable. By acquiring several—all different colors—one can be used for developer, one for bleach, one for hardener, etc.

—Frisco Roberts,  
Corpus Christi, Tex.

### Lens Cap

A good substitute for a rubber lens cap is an ordinary cork trimmed to fit snugly inside rim of the lens. In many instances corks may be found that will fit a lens without any trimming except for length. Corks, being cut tapered, afford a variation of diameters.

A cork lens caps also acts as a buffer—safeguarding lens from damage should one accidentally bump camera against a rock or other hard surface when filming in the mountains or afeld.

—Edgar Robyn,  
San Diego, Calif.

### Cable Attachment

Many devices have been designed to permit use of a cable release for operating starting button of the Filmo eight. Mine provides for two positions for the cable release, as shown in accompanying photo—one for continuous running and one for single frame exposure.

• Continued on Page 254





# Film LIBRARIES

Where to buy and  
rent home movie films

## CALIFORNIA

BEVERLY HILLS  
Beverly Hills Camera Shop  
417 No. Beverly Drive

GLENDALE  
Kirk's Camera Exchange  
1225 So. Brand Blvd.

HOLLYWOOD  
Bailey Film Service  
1651 Cosmo Street  
Bell & Howell Filmosound Library  
716 N. La Brea Ave.  
Morgan Camera Shop  
6262 Sunset Blvd.

LONG BEACH  
Winstead Bros., Inc.  
244 Pine

LOS ANGELES  
Films Incorporated  
1709 W. 8th Street

SAN FRANCISCO  
Bell & Howell Filmosound Library  
Photo & Sound, Inc.  
153 Kearny St.

SANTA MONICA  
Stewart Photo Company  
1257 Third Street

DISTRICT OF COLUMBIA  
WASHINGTON  
Bell & Howell Filmosound Library  
1221 G St., N. W.

## ILLINOIS

BERWYN  
Colonial Camera Shop  
6906 Windsor Ave.

CHICAGO  
Bell & Howell Filmosound Library  
1825 Larchmont Ave.  
Films Incorporated  
64 E. Lake Street  
General Camera Company  
2308 West Devon Avenue

## IOWA

MASON CITY  
Decker Bros.  
209 No. Federal Ave.

## KANSAS

WICHITA  
Jeff's Camera Shop  
139 N. Broadway  
Lewis Film Exchange  
216 East 1st St.

## MASSACHUSETTS

BOSTON  
Don Elder's Film Library  
739 Boylston St., Dept. HM.  
Frank Lane and Company  
5 Little Building

## MICHIGAN

DETROIT  
Detroit Camera Shop  
325 State Street

## NEW YORK

ALBANY  
Albany Camera Shop Rental Library  
204 Washington Ave.

KENMORE  
Nixon Camera & Photo Supply Co.  
2811 Delaware Ave.

NEW YORK  
Bell & Howell Filmosound Library  
30 Rockefeller Plaza  
Films, Incorporated  
330 W. 42nd St.  
Walter O. Gutlohn, Inc.  
25 West 45th St.  
Haber & Fink, Inc.  
12-14 Warren St.  
Medo Photo Supply  
15 West 47th St.

## OHIO

CINCINNATI  
Ralph V. Haile & Assoc.  
215 Walnut St.

DAYTON  
South Park Fotoshop  
1027 Brown Street  
Dayton Film (8-16) Rental Libraries  
2227 Hepburn Ave.

# If you want a FILM to show . . .

. . . here's news of timely subjects for home projectors



## Canyon Trilogy

Timely as Summer itself is Castle Films' latest travel reel, Bryce-Zion-Grand Canyon. Many thousands of feet of film were exposed by an expert camera crew to produce this scenic marvel of three of America's most startlingly beautiful spectacles. The mighty gorge of the Colorado River is pictured in all its splendor, together with the less well known but equally fascinating peaks and marvels of erosion to be found in nearby Bryce and Zion Canyons.

For the millions of Americans who have made the pilgrimage to nature's most awe-inspiring sight, as well as the millions who hope to make it some day, this picture is a must. If you have already made the trip, this Castle release will provide you with many breathtaking shots which can be spliced into your own version of the Canyons. Available in black-and-white at photo dealers in 8mm. and 16mm. sizes at the usual Castle prices.



## Fighting Chinese

A remarkable and thrilling insight in-

to the stuff Chinese warriors are made of is to be had in a screening of "China At the Front," released in 16mm. silent (only) by Hollywood Film Enterprises, Hollywood. This film, produced several years ago, brings you right behind the guns of China's gallant soldiers, shows their remarkable calm under fire while comrades are dropping from enemy bullets all around them.

A daringly filmed war document, it is adaptable to all types of audiences. Prints may be obtained through dealers or direct from the producer, Hollywood Film Enterprises, Inc., Wm. Horsley Bldg., 6060 Sunset Blvd., Hollywood.



## The Real Hawaii

Three other industries come ahead of the tourist trade in Hawaii. First—defense! Battleships and soldiers, then sugar and pineapples. This film deals in detail with all four, and also covers population composition and inter-relationships, food supply, natural wonders, and life of original native people. Time-ly, new, beautiful, instructive. Sound, 10 minutes. Sale: Color \$60, monochrome \$36; rental: color \$3, monochrome \$1.50. Available from Bell & Howell Co., Chicago, or its many branches.

## Captain Fury

"Captain Fury" the fourth of a series of Great Hits by Hal Roach now being made available in 16mm. Sound by Post Pictures Corp., 723 Seventh Avenue, New York City, will be released for non-theatrical showings June 1st. This is a full length production featuring Brian Aherne and Victor McLaglen in the true adventure story based on the life of the Australian Robin Hood and his fight for freedom 'Down Under' a century ago.

Other Hal Roach productions in the series now being distributed by Post Pictures are: "There Goes My Heart" co-starring Fredric March and Virginia Bruce, and "Topper Takes a Trip".

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Films Incorporated  
314 S. W. 9th Avenue

## PENNSYLVANIA

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DALLAS  
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2024 Main St.



The new 1942 Catalogue detailing the complete list of full length features now being offered on 16mm. Sound through Post Pictures Corp., may be had on request in writing to the company.



### Fresh Water Fishing

This reel is of particular interest to enthusiasts who are overhauling their tackle already for the vacation days ahead. It captures for permanent record the swirl of a speckled trout in a vine shaded rushing brook . . . a lusty fight to the "kill" of a threshing salmon. The ultimate in flycasting technique is portrayed by experts, in a setting of fisherman's paradise. For the outdoor fan who is not a real fishing "bug" the sequences showing shining silver monsters storming the rapids to reach their spawning grounds provide a never-ending source of entertainment.

Fresh water fishing, in 8mm. and 16mm. silent and 16mm. sound on film is offered for sale at photographic dealers by Castle Films, Inc., 30 Rockefeller Plaza, New York City.



### Aluminum

Presenting the story of a vitally important metal, Eastman Kodak Company announces a new 16mm. silent film titled "Aluminum." Shown are underground and open pit mining methods, and preliminary processing at the ore mill. The production of aluminum oxide. Reduction of the oxide by the electrolytic method. Casting. Fabrication of aluminum wire and cable. The rolling mill and the manufacture of kitchen utensils by stamping and spinning. Forging an airplane propeller blade. Various uses of aluminum in industry and home. "Aluminum" (one-reel, 400ft.) is immediately available from Teaching Films Division, Eastman Kodak Company, Rochester, N. Y.



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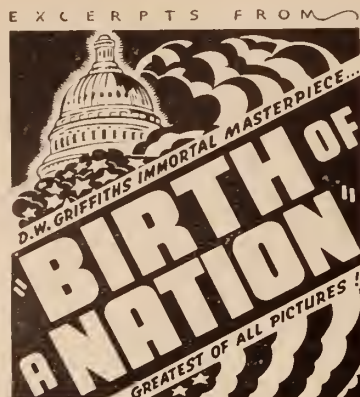
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# Movie club plan . . .

• Continued from Page 236

members deserting because of 'stale' programs.

All parliamentary proceedings should be dispensed with at regular meetings. If there must be a business session, it should be held before or after (or at a different time than) the entertainment program. The members attend meetings primarily to learn more about their hobby—not to listen to stereotyped 'I move this' and 'I second the motion'.

**M**y own club, the Detroit Society of Cinematographers, (we adopted this high-sounding title when the membership was small and we needed more members) solved the problem by electing a Board of Directors composed of several members who serve for two years. Elections to this Board are staggered so that a couple of new Board members are elected each year, thereby bringing new blood into the governing body. This Board and the officers meet two weeks before the monthly entertainment meeting and put the finishing touches on the impending program. All administrative matters are transacted at Board meetings. Persons who evince a real interest in the activities of the club are good officer and Board-member material, and they usually find themselves in one of these positions after their faithfulness has been demonstrated.

Any club, movie or otherwise, must have publicity. We obtain ours through four sources, principally: Home Movies' directory of Cine Clubs, the hobby pages of the Detroit newspapers, meeting notice cards on dealers' counters, and word-of-mouth gossip of the members. Clerks in stores and photo departments have told me they receive many inquiries concerning local movie groups and are pleased to direct such persons to our organization.

As we must have publicity, likewise we must have funds. We do not believe, although we once did, that yearly or season dues are practical. We collect our dues in the form of a twenty-five cent dues charge at each meeting attended. Hence, a member pays for exactly what he gets and he feels pretty good about it—so good, in fact, that we have never had cause to worry about our finances. Others who may adopt this idea should make sure to charge *dues*, not *admission*, or Uncle Sam's revenue collectors will also visit the meetings.

We believe we have solved the problem of the "darkroom widow" by encouraging wives to attend meetings gratis, with their husbands. Thus, her

attendance does not involve additional expense in the family movie budget, and it gives her an opportunity to acquaint herself with her husband's hobby. Ladies unaccompanied by gentlemen are required to pay the dues charge. At the present time, a large percentage of our members are ladies and they thoroughly enjoy the meetings. Of course, where a club operating budget requires that all ladies pay the dues charge, they should assess all persons attending the meetings.

Postcard notices are mailed to members a few days before each meeting. The list of names is furnished by the members themselves, who sign a card when paying the dues charge upon entering the auditorium. If a person does not attend four consecutive meetings, we assume he has moved out of the Detroit area or is no longer interested. His name is then removed from the notice list.

Since about half of our members are interested in 8mm. work, we arrange the programs so that their interests, as well as those of 16mm. fans, are considered. We have learned that it pays to give worthwhile prizes in contests. In addition to this, we present winners with merit leaders for their films. I won one of these leaders several years ago, and my chest still inflates when I see it on the screen.

Nor do we slight the ladies in our programs. We not only prepare the attractions with them in mind, but we encourage them to take part in the programs. An example of this was a meeting at which we photographed in Kodachrome four ladies from the audience: a blonde, a brunette, an auburn-tressed lass and a raven-haired beauty. Needless to say, it was a riot. The following meeting, at which the film was screened, looked like ladies' day at a big league ball game.

Outside activities are essential, too. The filming of a short script in summer, winter skating activities and filming excursions, picnics, outdoor barbecues, movie treasure hunts and games are only a few of the many outdoor possibilities.

**A** few years ago, we tried an experiment that did not work out so well. It was believed that the formation of small groups interested in special subjects would be a progressive step. We knew that some persons preferred microscopic work, others home reversing and still others some other phase of our hobby, so we organized groups for each



class. For some unexplainable reason, the individual groups did not function well and the plan was discontinued.

Someone once asked, "Just what does a large club like yours offer its members in the line of program entertainment, when some are beginners, some are advanced amateurs, some like only screening of films, and others demonstrations and talks?"

The answer was that, as far as possible, we try to make every meeting interesting to every class. Occasionally, the beginner must sit through a talk or demonstration that is way over his head, or vice-versa with the advanced amateur, but this does not happen very often. A few of our meeting activities are: talks by members on interesting subjects such as lighting, composition, home-reversing, title-making, maintenance of equipment, home-made gadgets, making darkrooms and home projection rooms, travel filming, etc; talks by invited representatives of manufacturers of equipment; tourist railroad representatives with travel films; demonstrations of various phases of amateur movie-making, filming of short scripts, quiz contests with prizes, gadget nights, unwanted equipment night at which the members sell unwanted equipment to other members, screening of members films with constructive comment if desired, screening of contest films with presentation of prizes, reviews at each meeting of the new equipment available to amateurs, and screening of films produced by members on assignment from the Board of Directors.

It must be borne in mind that some members wish to be entertained while others wish to do the entertaining. By balancing club programs, so that those members who desire to do so may present a portion of the program, there is never lack for material. With a little coaxing, the feminine members will be glad to participate in meeting programs. At the present time, one of our most active Board members is a woman, a well-known Detroit high-school educator incidentally, and all of us respect her judgment and progressive ideas. In fact, we'd be lost without her on our Board.

A movie club is only as successful as its meetings. It is not enough that one or two members become outstanding filmers leaving the rest to look on. That only develops inferiority complexes which discourages and disintegrates a club membership.

Keep your club active and interesting. Keep it small enough to maintain that chummy, personal feeling of intimacy and it can't fail.



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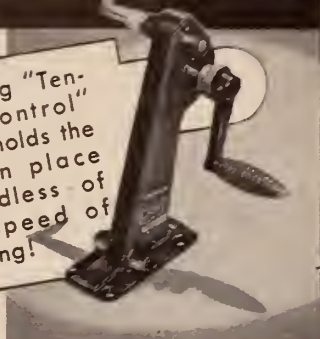
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## What to know about filters

• Continued from Page 232

its there even though not visible to the eye!—is allowed to pass to the film, while the blue light of the sky is absorbed by the filter causing the sky area to photograph dark.

Filters are employed in all branches of photography. But to the movie amateur they are valuable for producing unusual or striking contrasts, for dramatizing some scene or object which would otherwise attract no attention at all. Filters accomplish these results by simply straining out part of the light which would ordinarily reach the film.

Photographic filters are available in two forms: in small gelatine sheets which may be cut to fit a suitable holder and placed before the lens, and glass discs colored or tinted the established filter tones. Some have the colors ground into the glass while others are in laminated form—two discs of optical glass with the color substance sandwiched in between and hermetically sealed. Color filters for cinefilming may be catalogued into four groups: the yellow series, green series, orange series and red series. Usually there are two or more densities of color in each series.

Filters in the yellow series may be used with both orthochromatic and normal panchromatic emulsions. A yellow filter, depending upon its density, will produce pronounced cloud effects, better contrast between land or sea and sky, and a more natural reproduction of tonal graduation as seen by the eye.

Orange series filters produce a greater degree of contrast when used with orthochromatic films. This filter will give practically the same effect with ortho emulsions as is obtainable with a red filter and pan films. Orange filters are also very fine corrective and contrast filters when used with any panchromatic film.

Red filters are used only with panchromatic emulsions to produce pronounced contrast or exaggerated effects. Skies will appear very dark and any clouds in the picture will appear to be fleecy white. The degree of contrast will vary with the density of the filter used and amount of exposure given. Moonlight effects may be obtained with a red filter by shooting directly into the sun screened by clouds, but a sunshade also must be used over the lens.

The green series of filters should be used only with panchromatic films. A green filter is particularly helpful in shooting outdoor scenes where green grass, trees or generally wooded landscapes make up the picture. It will

bring out any clouds in the sky and also tone down green foliage to make it appear in more natural rendition.

In addition to the color filters just described, there are other filters that may be employed with black and white films for specific purposes. One is the haze filter which is a colorless filter that absorbs invisible ultra violet light and cuts through the haze of high altitudes to bring out a clearer definition of distant landscapes. The other is the neutral density filter which is employed mainly by professional cinematographers for cutting down light volume when shooting under extreme bright light conditions such as exist in deserts, at the beach or in snow covered country.

To gain the expected result with filters it is necessary to compensate exposure according to the degree of light absorbed by them. In other words, when placing a filter before the camera lens, intensity of light reaching the film is reduced. Therefore it becomes necessary to compensate for this by opening the lens one or more stops which is readily determined according to the "factor" of the lens.

We could dwell at length upon the explanation of the term "filter factor." But a knowledge as to how factors are arrived at are not of importance to the amateur so long as he knows what to do with the factor of a filter once he knows what it is. Therefore, accompanying this article is a chart of filter factors for most of the popular types of filters as they relate to the various types of popular cine films. While the chart is complete with factors for both indoor and outdoor photography, the reader need be concerned for the present only with those factors designated for "daylight."

With the factor of a certain filter known it then becomes necessary to translate this figure into terms of increased exposure, for as we have already stated, use of a filter requires an increase in exposure. Accompanying the filter factor chart is also a filter factor compensator table which shows at a glance the increased exposure required for each filter factor. Suppose for example we wish to use a K-2 medium yellow filter with Agfa 16mm. Hypan film. Under the "K2" column of the filter factor chart we find the factor for this combination to be 2. Next we determine normal exposure for the scene according to the film being used and find it to be, we'll say, f/8. Referring to the "2" column in the filter



factor compensator table we find on the line opposite  $f/8$  the exposure  $f/5.6$  which is the lens setting that would be required with the K-2 filter in use.

For those who are interested in extending their filming experience to the use of filters, it is suggested that tests be made with filters of various colors in order to more fully understand the remarkable life they add to a scene. A test of this kind should be made on one roll of film and, where possible, the

same scene or camera setup should be used for each filter test shot. Your photo dealer will undoubtedly be glad to loan a complete set of filters for your camera for such an experiment with the understanding that you are to pay only for those you decide to keep upon completion of the test. Filters are not expensive, ranging as low as 75c each. But considering the "oomph" they give black and white movies, they're cheap at any price.

#### FILTER FACTORS FOR POPULAR 8MM. AND 16MM. REVERSAL CINE FILMS

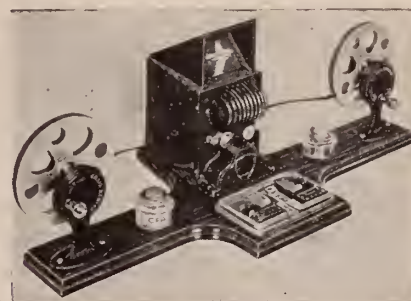
F I L M	Filter Description:	K-1 Light Yellow	K-2 Medium Yellow	K-3 Dark Yellow	Aero 1 Light Yellow-Green	Aero 2 Medium Yellow-Green	G Orange	23-A Light Red
Cine Kodak "8"	Daylight Mazda							
Cine Kodak "8" Super X	Daylight Mazda							
Cine Kodak "8" Safety	Daylight Mazda	1.5 1.5	2. 1.5	2. 1.5	1.5 ...	2. ...	2.5 2.	3. 1.5
Cine Kodak "8" Super X	Daylight Mazda							
Cine Kodak "8" Super XX	Daylight Mazda							
Agfa 16mm. Plenachrome	Daylight Mazda	2. 2.	5. 3.	...	2. 3.	4. 4.	...	...
Agfa 16mm. Panchromatic	Daylight Mazda	2. 1.5	3. 2.	...	2. 1.5	4. 2.	8. 2.	...
Agfa 16mm. Triple "S" Pan	Daylight Mazda	1.5 1.2	2. 2.	...	1.2 1.2	2. 1.5	2. 2.	2. 2.
Agfa 16mm. Hypan	Daylight Mazda	1.5 1.5	2. 2.	...	1.5 1.2	2. 1.5	3. 2.	3. 3.
Agfa 16mm. Twin-8 Hypan	Daylight Mazda	1.5 1.2	2. 2.	...	1.5 1.2	2. 1.5	2. 2.	...
Gevaert Panchro Super	Daylight Mazda	1.4 1.4	2. 1.4	2.8 2.	2. ...	2.8 ...	2.8 2.	8. 4.
Gevaert Panchro Microgran	Daylight Mazda	1.4 1.4	2. 1.4	2.8 2.	2. ...	2.8 ...	2.8 2.	8. 4.
Gevaert Orthochromatic	Daylight Mazda	2. 1.4	8. 2.	11. ...	4. ...	...	...	...
Dupont Regular Pan	Daylight Mazda	2. ...	2.5 ...	4. ...	2. ...	3.2 ...	4. ...	6.3 ...

NOTE: All figures are approximate. Figures such as 2.2 may be considered as 2, and 1.25 as 1.50 (or  $1\frac{1}{2}$ ), and etc.

#### FILTER FACTOR COMPENSATOR

Normal Exposure Without Filter	FILTER FACTOR NUMBERS									
	1.5	2.	2.5	3.	4.	5.	6.	8.	10.	12
$f: 2.8$	2.3	2.	EXPOSURE WITH FILTER							
3.2	2.8	2.3	2.2	2.						
4.	3.2	2.8	2.5	2.3	2.					
4.5	4.	3.2	3.	2.8	2.3	2.2	2.			
5.6	4.5	4.	3.5	3.2	2.8	2.5	2.3	2.		
6.3	5.6	4.5	4.3	4.	3.2	3.	2.8	2.3	2.2	2.
8.	6.3	5.6	5.1	4.5	4.	3.5	3.2	2.8	2.5	2.3
9.1	8.	6.3	5.9	5.6	4.5	4.3	4.	3.2	3.	2.8
11.3	9.1	8.	7.2	6.3	5.6	5.1	4.5	4.	3.5	3.2
12.5	11.3	9.1	8.5	8.	6.3	5.9	5.6	4.5	4.3	4.
16.	12.5	11.3	10.	9.1	8.	7.2	6.3	5.6	4.1	4.5
22.	18.	16.	14.	12.5	11.5	10.	9.1	8.	7.2	6.3
32	25.	22.	20.	18.	16.	14.	12.5	11.3	10.	9.1

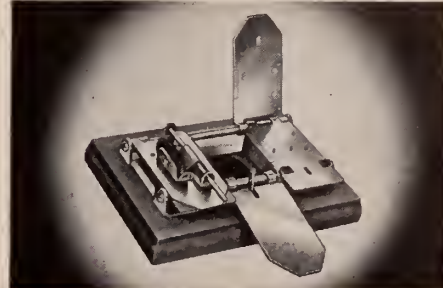
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# Cine Special fader control

• Continued from Page 234

to Bartel, fitting the arm at this point involves some patience and cautious procedure. This is because of the series of notches in the slot in which the camera fading lever moves. The arm must be adjusted accurately so that at all times the camera fading lever moves freely within this slot without catching in any of the notches.

Those familiar with the Special will observe at once that with this fader control in place, it will be impossible to crank or wind the camera spring. But since the Special will film the equivalent of about ten ordinary scenes at one winding, this difficulty is surmounted by fully winding the camera before attaching the fader control.

The procedure to be followed in making fades and dissolves with this apparatus is basically the same as when the fader control is not attached. To make a fade, the camera is started with the camera fading lever in normal position — that is, at the point marked "open." Position of the fading lever is now directed by cranking the fader control, which moves the lever up or down between the "open" and "closed" positions as required.

Pressing the camera starting button

into the locked position, the camera is allowed to run until the necessary footage for the scene is exposed. At the point where the fadeout is to begin, crank of the fader control is turned clockwise until fading lever on camera reaches the "closed" position. The camera then stops automatically with the fadeout completed.

To fadein, the procedure is reversed. Starting camera with fading lever in closed position, the camera starting button is depressed into locked position with the left hand while with the right, crank of fader control is turned counter-clockwise to bring the fading lever to "open" position. As soon as crank of fader control is felt resisting the cranking action, fading lever has reached the "open" position and cranking is stopped. The camera is allowed to run as long as required to complete the scene.

The speed or duration of the fade is, of course, controlled by the cranking tempo of the operator. And so delicate and sensitive is the control of this device that it will accomplish more than the normal tasks of making fades and dissolves, according to Bartel who em-

## Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1941

JULY: "Within These Hills," produced by J. Glenn Mitchell, Joplin, Missouri. A 16mm Kodachrome picture, 800 feet in length, with sound on disc recording.

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm Kodachrome picture, 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

NOVEMBER—No. award.

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome picture, 800 feet in length.

### 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

MAY: "Oliver Twist," produced by David E. Bradley, Winnetka, Illinois. A 16mm. picture approximately 4000 feet in length.

JUNE: "A Day On the Western Front," produced by Ernest Eroddy, Denver, Colorado. An 8mm. Kodachrome picture, 200 feet in length.



ployed it in making a breath-taking scene portraying daybreak.

The conventional amateur method for producing this illusion in motion pictures is to make a series of sunrise shots progressively higher and higher in key or by a more hackneyed trick of filming a rising sun frame by frame. With the fading lever of the Cine Special set at the "1/4 open" or "1/2 open" position and with the fader control attached, filming of the sunrise scene was accomplished by Bartel more convincingly by slowly changing the shutter opening of camera to increase exposure while the camera was running. This is possible, however, only with the Cine Special which has an adjustable shutter.

## Filming for sequence . . .

• Continued from Page 237

sonality to the shot not possible in a single long shot.

The camera moves back for a medium shot as the little fellow climbs out of bed and the camera changes position or angle once or twice in recording glimpses of him dressing, washing, getting his hair combed, etc. Thus ends the first sequence of our movie, and as the action as well as locale moves from bedroom to breakfast table, the camera prepares to record the second sequence.

Some filmmakers would begin this second sequence abruptly with a shot of the lad at the breakfast table. Modern movie technique demands that this second sequence, which obviously follows a lapse of time not already depicted by the camera, follow smoothly in some form of transition such as lap-dissolve or a double fade—fading out the last shot of the boy combing his hair and fading-in on the next shot of the boy seated at the breakfast table. Where facilities are lacking for executing satisfactory fades or dissolves, a transition shot may be employed to bridge the two sequences. Such a transition in this case might be a single shot of the boy descending a stairway or, lacking the stairs, of the boy closing his dressing room door and exiting toward the breakfast room. The next shot should show him coming into the breakfast room and climbing into his chair and succeeding scenes follow from this point. By following the action in sequence as outlined here, continuity has been strengthened if not actually injected into the picture.

A frequent question from movie amateurs is "where should consideration to sequence be given—when shooting or at the time of editing the film?" Sequences are completed—given the final

The result was truly remarkable. Daybreak is depicted in one continuous shot. Extended over a period of 10 or 12 seconds, the fade increased exposure so slowly and smoothly that one is hardly aware of it on the screen. The projected image, as it becomes more luminous, does not have the usual characteristics of a fade-in. It appears more life-like, more nearly natural.

Unfortunately use of this device is restricted to those who comprise the lucky legion of Cine Special owners. But it's something to keep in mind for further development should other makes of cameras be improved with automatic or dissolving shutters—when normal production is again resumed.

polish—at the editing board, but they have their beginning actually before shooting, at the time the picture is being planned. In the case of a vacation or travel film, sequence planning must be done as the filmer goes along but even this can be improved by advance study of travel folders to acquaint the filmer with the location and points of interest which will beckon his camera.

Wherever possible, each bit of contemplated action should be carefully planned, then written out in scenario form. Camera angles, distances, etc., should be decided upon and followed to the letter, for it's much easier to plan shots in leisure than to do so in the heat of excitement of filming on location.

Filming a sequence is more than just stopping and starting the shutter 8 or 10 times. Although the subject matter remains the same, the angles, close-ups, long shots, etc., should change repeatedly. This serves the double purpose of breaking up the monotony and creating added interest. Did you ever see a fight scene filmed in one continuous shot from the same point of view? In such a scene lasting a minute, 12 to 15 different shots quickly follow on the screen.

Ordinarily it is advisable to begin a movie with a long shot. This establishes the location, tells where the action takes place. Medium shots and close-ups follow as required. Starting a sequence sometimes with a close-up arouses more interest, but the next shots must indicate the locale clearly.

How about various effects for bridging sequences? A good question, and one none too easily answered. Where there is a big lapse of time and change of location between sequences, a fade-out and fade-in is best. Where the time

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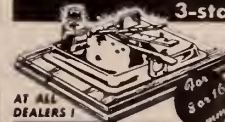
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remains about the same but the scene changes, a lap dissolve is the effect to use. If the tempo is fast and the two sequences are somewhat related, the wipe effect can be used. Titles can also be used to bridge action from one sequence to the next. A carefully worded title, referring to the sequence just concluded and then referring to the one about to begin can smooth an otherwise bad break. Such titles often are written in a manner that compares or contrasts the two sequences.

Unless the series are very dissimilar and the change in time element great, a connecting scene is, perhaps, the best and easiest bridging medium for the amateur to achieve. One or two short shots, well planned and executed, will smoothly connect even the remotest of

unrelated sequences satisfactorily.

When these connecting scenes can be filmed at any time, most filers prefer to edit their film first, then study it to determine what kind of a connecting shot would best serve the purpose. When written out before filming begins, the sequences can be filmed to come together evenly. Sometimes an idea will present itself as the filming is taking place. Then again, it is not until the editor has screened the film six or seven times that he gets a good idea for the connecting link.

But regardless of the methods used in editing sequences, the continuity achieved repays in a clearer film, a more enjoyable presentation, and the feeling that a more professional job has been accomplished.

## Filming Yellowstone Park..

• Continued from Page 231

I've filmed Yellowstone over and over from one boundary to the other. But there is no reason why every movie amateur should have to do the same. Few are ever fortunate to return to recapture shots "muffed" the first time, and so, for those fortunate vacationists who will brave the rationing of tires and gasoline this summer to visit Yellowstone, I'll set down here as a guide information I have acquired in filming this famed National park.

First of all obtain a Haynes Guide to Yellowstone on entering the park. This little book is an authoritative guide to the park and will help materially in aiding you find your way around.

First thing to remember is the altitude. You will be from 5,000 to 10,000 feet "up," which means the sun's rays are more brilliant at this height. So cut down your exposure proportionally. The difference might not be great in some instances—when you're shooting dark objects or when in the shade—but watch it when shooting in direct sunlight.

Plan to spend at least three days in Yellowstone. Three days are really required to "see" the park, and if you're taking many movies you'll find yourself wondering where the time went. Even a week passes all too quickly. I've spent two summers there and still have things to see and shots I want to make.

The four greatest points of interest are: Yellowstone Lake, Old Faithful Geyser, Mammoth Hot Springs, and the Grand Canyon of the Yellowstone River.

But these four places are not the only ones at which you'll want to stop or film. The Grand Loop road takes one past many other points of interest

just begging to be filmed. Just a few are: Fishing Bridge, Kepler Cascades, West Thumb on Yellowstone Lake, the different geyser basins, Tower Falls, and others too numerous to mention.

But let's make a short, experimental tour of the park and note what there is to watch for. Let's say we come into Yellowstone by the East Entrance. Fishing Bridge will be our first stopping place. We'll have ample opportunity for getting shots of happy fishermen at this spot—also of less happy fish.

Of course we'll want shots of the lake itself while we're there. With Kodachrome, a haze filter is advisable. And don't forget that when photographing a large expanse of water, it's a good idea to cut down exposure and to use trees, shrubs, or people in the foreground to add animation and distance to such shots.

Soon after leaving West Thumb, we come to the world-famous Old Faithful. This area, known as the Upper Geyser Basin, is the most important thermal region in the park. Here are the most important of the park's two hundred geysers, hot pools, springs, etc. It is important to remember that hot pools, being well above the boiling point, give off much more steam and vapor in the cool mornings than in the afternoons when it is warmer. It is a good idea, therefore, to shoot geysers in the morning, when the sun's rays are oblique and strike the rising columns of water at the side; and to film the pools at noon or shortly after. With the larger pools use a wide-angle lens if possible and combine these shots with close-ups taken with your standard lens. If you back away to include the whole pool, you'll find very little of the pool



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showing in the picture when it is screened. I always thought it would be a marvelous thing to take along a step-ladder that would enable me to shoot down upon the pools, but it "just ain't practical."

All of the important geysers and pools are named, and signs giving names and relevant interesting information are close by. Use the signs for the opening shots of your sequences of the various geysers. They are usually in such a position that they can be shot in the foreground with the geyser itself in the background. Get near the ground and shoot up when filming geyser eruptions. It adds to their height and the brilliant water column, the spray, and the bol- lowing clouds of steam will stand out against the deep blue sky.

And while we're talking about the spray—be sure none of it falls on your lens. If any spray should happen to get on lens or filter, wipe it off immediately. If allowed to dry, chemicals in the water may etch permanent spots on the glass.

Having mentioned the deep, blue sky, I am reminded of the clouds. Make a point to film beautiful cloud formations as soon as they appear. Over mountainous country, clouds travel much faster than at lower levels and may disappear entirely in a few hours.

The best vantage point of this area is Observation Point where one can get

fine panorama shots of Old Faithful Village, Old Faithful itself, and the Upper Geyser Basin, all in one grand sweep. It's a short hike part-way up the side of a mountain, but you will be well rewarded for your effort.

Continuing northward from Old Faithful, we finally arrive at Mammoth Hot Springs. Along the way are many other points of interest: Midway and Lower Geyser Basins, Norris Geyser Basin, and Obsidian Cliff, just to mention a few.

While we're en route, we must not overlook the many opportunities that occur for getting shots of animals. Black and grizzly bears are frequently seen along the roads and in the forests close by the roads. Keep a sharp look-out for them and keep your camera ready, but don't get too close when photographing them. This will be firmly impressed upon you by signs and by the rangers as soon as you are in the park. There have been many unnecessary accidents because some visitors believed the bears to be tame. They definitely are not tame and the best way to film them is to use a telephoto lens and stand back!

Look for moose, elk, antelope, and deer. There's a better chance of shooting these animals early in the morning as they usually retire into the shade of the forest during the day. Rocky Mountain sheep and many small animals such as beaver are also to be found,

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which pretty well covers the fauna. For lovers of the flora, there are over six hundred species of wild flowers to be photographed in the park.

Proceeding to Mammoth Hot Springs, cinefilmmers will find a wide-angle lens handy for opening shots of the terraces and pools, the narrowing the views down to one or two pools of especial interest with a regular or telephoto lens.

There's no time like the present to remind movie amateurs to keep the human element alive in all of outdoor shots. Don't take movies of things that don't move without adding a person or an animal or swaying flowers and grasses. Get down on the ground occasionally and use flowers, grasses or shrubs as the moving part of the picture, as foreground or for framing.

Leaving Mammoth, we continue around the Grand Loop to the Grand Canyon. Between these points is Tower Falls. This falls is situated so it gets the best light in the morning. There is Mount Washburn, 10,317 feet high and offering an unparalleled view of the Grand Canyon and the whole adjacent portion of the park. Your haze filter should be used here and exposure carefully calculated.

Grand Canyon is probably the most awe-inspiring sight the park has to offer. The Lower Falls of the Yellowstone River drops from a height greater than that of Niagara into a gorge over a thousand feet deep. The best vantage-point for a picture is Artist's Point,

and the first or "opening" shot should be made from here. Other camera locations are Inspiration and Moran Points.

Don't neglect descending to the bottom of the gorge by way of Uncle Tom's Trail. This trail brings one to the foot of Lower Falls and the most striking shots may be made from there. About half way down the trail near a sign facing the falls, the cameraist is afforded opportunity for a fine opening shot of the falls or of the whole Canyon sequence.

Best time to shoot the Canyon is in late morning, when the sun is almost directly above. Shortly after noon, as the gorge runs in rather a north-east direction, the west wall of the chasm becomes shaded. Also, late in the season after August, it is impossible to get full illumination on the Grand Canyon, as the sun is too far south.

There are other aspects, too, that indicate the advisability of filming the park earlier in the season. In the early summer the air is still fresh and clear—not laden with dust, pollen, and smoke. The falls are more beautiful, vegetation greener, and the flowers are, perhaps, more abundant in the early summer. The period of greatest travel in Yellowstone is from July 15 to August 15. So travel early and avoid the heavy traffic of late summer months.

One important thing to remember is not to make your trip too brief. Good films will make the extra day or two spent in the park this summer worth while in years to come!

## Film these trick effects . . .

• Continued from Page 233

desert, it is merely necessary to give a jagged edge to the brown paper backdrop and add some dabs of paint to suggest distant mountains, seen over a stretch of blistering sand. The addition of oriental headgear for the principal actor, is all that is necessary to complete the illusion.

Readers may remember that previously mentioned was a black backdrop as being an essential part of the equipment in the cameraman's magic box. This may be used when a nondescript, neutral background is required, such as the "mountains" in Fig. 3. It is hung up against a convenient wall and draped in such a way that the folds and wrinkles suggest the sweeping sides of the mountains. Some more drapes over boxes and the household step ladder will provide "rocks" over which the juvenile actors may climb. Ragged foreground rocks are cardboard cutouts fixed to Stage C; the "sky" and jagged mountain peaks are formed by similar cut-

outs in white drafting paper. Mountain "mist" can be added by allowing the steam from a boiling kettle to waft across the scene, a few feet in front of the camera. Do not forget that the actors can be made to climb impossible precipices by turning the camera and frame on its side, photographing the actors clambering horizontally, on their "tumblers" over the rocks.

Another use of the black backdrop is shown in Fig. 4. Here, double exposure is employed, the action being photographed in front of the neutral background which has no effect on the film emulsion, the set being added by a second exposure on a model. The black backcloth is set up and the picture area restricted to the required limits by means of a "High Diffusion" mask mounted on Stage A. This, in turn, limits the dimensions required for the backdrop, and brings it down to a reasonable size. Foreground "rocks" are



added and after suitable rehearsal during which the limits of movement are defined by direct observation through the "Sight," the action is shot. The film is then rewound. The model set is mounted on Stage C and checked for position by observation. When all is correct, the second exposure is run off, the resulting combination of the two exposures being shown in Fig. 4.

Use is again made of the black backcloth in the effect produced in Fig. 5. In this case, the model set acts as a mask as well. The castle walls are painted in black "poster" color on stiff drafting paper and the archway opening cut out. The scene is pinned to Stage C and the whole Frame covered with a black cloth to keep out all light. The Frame is then set up and directed on the black backdrop in such a way that the archway opening is covered by it. The limits of movement for the actors are fixed as before, by direct observation, being confined, of course, to the limits imposed by the "archway" mask. The first exposure is then made, the actors appearing in the center of the opening, walk away from the camera and off to the side, until they disappear beyond the limits of the mask. The black cloth cover is removed from the Frame, the focus adjusted and after rewinding the film, the second exposure is run off on the miniature set. In the final combination of the two exposures, the actors will, of course, appear to walk through the archway, disappearing from view as they pass through on the other side.

Another variation on the neutral background is shown in Fig. 6. This time, it is white. A "High Diffusion" mask, with a cloud shaped opening is fitted into the mount on Stage A. If genuine rocks are not available, then artificial ones are made by drapes laid over a collection of boxes. These are arranged to appear at the bottom of the opening and if a low camera position is chosen, the sky will form the necessary white background. Alternatively, a large white backcloth, or white washed wall may be used. The first exposure is made, showing the two children climbing up onto the rocks, over them, and dropping down, out of sight, on the far side, the action being confined, of course, to the limits of the opening in the mask. The reverse mask is then inserted in Stage A, and after rewinding and adjusting the focus, the second exposure is run off on the miniature scene of the Fairy Castle, painted in water color on stiff drafting paper and set up on Stage C.

The airplane shot in Fig. 7 is a special application of the foreground model. It occurs in a film of fantasy, in which the smaller members of the family climb aboard a toy airplane and are pursued by goblins, mounted astride

a swarm of angry bumble bees. Cross cutting from pursuer to pursued builds up the excitement in the traditional manner of the film chase.

In this particular case, the Frame was mounted on two rockers and set up on a table. The pursuit planes, tiny cut-outs, were pasted onto a sheet of glass which was slipped into the mount on Stage B. The airplane foreground model was set up on the table, just clear of Stage C and not attached in any way to the Frame itself. The juvenile pilot stood on the seat of a chair, gripping the back with his hands, the chair being lined up with the camera and model so that his head appeared to be above the cockpit of the plane. The background may be either natural sky or a white backdrop. The camera was set running, the pilot glancing back over his shoulder at the pursuit planes. Meanwhile, at intervals, the whole Frame was rocked from side to side by means of the rockers, previously mentioned. This results in the airplane banking in a realistic manner. The pursuit planes, being in a fixed position relative to the camera, obviously retain their position in the background. Rocking the camera avoids complication of the model and the actor can stay in his confined position without undue difficulty.

As already pointed out, these trick shots must be short and well mixed with straight shots, otherwise the trickery may become all too obvious. The conclusion of this film may serve to illustrate the point.

The climax is reached when the gasoline gives out and the children decide to jump for it in their parachutes. A very simple set constructed of plywood showing a bit of fuselage and a cockpit, broadside on, was fixed up on a table with the sky for a background, using a low angle for the camera. The children climb out of the cockpit and jump. The children were then suspended in turn from a harness made of light rope and slung from the garage doorway. Shooting from inside the garage, a sky background was again obtained. By rocking the camera very slightly, close-ups of the two children dangling and swaying at the ends of their parachutes were successfully achieved. These closeups were intercut with a number of shots of tiny model parachutes filmed in slow motion while they were in full flight after having been thrown from a first floor window. The parachutes reach the earth and a close-up follows showing the children struggling out of the enveloping folds of a white bed sheet representing the parachute itself.

A dissolve was wanted here, but was too difficult for a simple camera. The camera was therefore tracked forward until the whole picture area was a mass



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of confused and heaving sheet, completely out of focus. The scene was changed. The camera was then tracked back from another mass of sheet, the changeover being quite unnoticeable, to disclose a sheet lying on the floor by the bedside, with the children still struggling, for they have just fallen out of bed. Was it all a dream? They climb back into bed again, rubbing

their eyes and the film fades out to a finish.

The concluding article of this series will appear next month and will deal with the process of filming a combination of human actors, animated puppets and scenes in "Alice in Wonderland" fashion with the aid of the multiple stage frame described in the March issue.

# Forest defense filming . . .

• Continued from Page 229

4. Regional Forester, U. S. Forest Service, Post Office Bldg., Albuquerque, N. M. Attention: Mr. Rex King.

5. Regional Forester, U. S. Forest Service, Forest Service Bldg., Ogden, Utah. Attention: Mr. Chester J. Olsen.

6. Regional Forester, U. S. Forest Service, 760 Market Street, San Francisco, Calif. Attention: Mr. W. I. Hutchison.

7. Regional Forester, U. S. Forest Service, Post Office Bldg., Portland, Oregon. Attention: Mr. John C. Kuhns.

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9. Regional Forester, U. S. Forest Service, Glenn Bldg., Atlanta, Georgia. Attention: Mr. C. L. Davis.

10. Regional Forester, U. S. Forest Service, Plankinton Bldg, Milwaukee, Wis. Attention: Mr. Scott Leavitt.

11. Regional Forester, U. S. Forest Service, Federal and Territorial Bldg., Juneau, Alaska. Attention: Mr. Charles G. Burdick.

The initial shooting script follows. It will be noted that there are numerous titles—about seventeen in all. So be prepared to do some title shooting as well as filming scenes on location. Those who will present their films with recorded narrative will, of course, omit the sub-titles where necessary.

Reference is made in script to driver "A" and "B" to distinguish between the two and make clear that same driver and companions are not to appear in both sequences of automobile scenes.

**"FIRE, THE SABOTEUR"**

**TITLE:** "Our Forests—vast storehouse of natural resources which have builded a prosperous nation and given employment to countless thousands. . ."

**SCENE 1.** Long shot—Beautiful forest panorama.

**TITLE:** "Today these trees take on a new value, a new responsibility—that of supplying vital materials for our war effort. Lumber for ships. . ."

**SCENE 2.** Medium long shot—of ships in harbor.

**TITLE:** "Cantonments. . ."

**SCENE 3.** Medium long shot of army cantonment under construction (or completed.)

**TITLE:** "Defense housing. . ."

**SCENE 4.** Medium long shot of defense housing project. Cut to

**SCENE 5.** Medium shot of artisan (carpenter, painter, etc.) at work on one of the dwellings.

**TITLE:** "Forests furnish turpentine for the paint to finish our ships, planes and battlecraft. . ."

**SCENE 6.** Closeup of painter pouring turpentine into can of paint and mixing same.

**TITLE:** "Forests provide watersheds that protect our vast power resources."

**SCENE 7.** Long Shot of forest. Cut to

**SCENE 8.** Medium shot — running mountain stream. Cut to

**SCENE 9.** Long shot—dam with powerhouse in foreground.

**TITLE:** "And no less important—recreation for thousands of American families."

**SCENE 10.** Long shot—Mountain recreation center, playground, or mountain campsite.

**SCENE 11.** Medium shot of some mountain camp activity.

**SCENE 12.** Closeup of same action.

**TITLE:** "With the growth of our country has come deeper penetration of our forests by man, and with him, a new element of destruction—Fire."

**SCENE 13.** Medium shot. Opening in forest. Man in foreground stops to light pipe. Cut before he disposes of match.

**TITLE:** "Ninety-three per-cent of all forest fires are mancaused, chiefly by careless smokers. . ."

**SCENE 14.** Medium shot of open car (convertible sedan or coupe) traveling down highway. Group of young people occupy car.

**SCENE 15.** Medium closeup (from rear seat of car) of driver "A" and companion beside him. Car traveling. Driver carelessly flicks cigarette away.

**SCENE 16.** Closeup. Leaves, dried



grass, etc., beside road. Smouldering cigarette falls into scene. Leaves start to burn. (A little gasoline applied to leaves will cause immediate ignition.)

SCENE 17. Medium shot of preceding scene to show adjoining brush ablaze.

SCENE 18. Closeup of flames.

TITLE: "A carelessly thrown cigarette and hundreds of acres are laid waste—vital defense materials are destroyed."

SCENE 19. Long shot of burned over area. (Where such actual scenes are unavailable, filmers may substitute an insert shot of a still photograph of this scene. Suitable photos are obtainable from the U. S. Forestry department.)

TITLE: "Disastrous forest fires can be curbed in two ways—by closing forests to travelers and vacationists or by educating smokers in more careful smoking conduct."

SCENE 20. Camera dollies from medium shot position to full closeup of a "Closed Area" sign, revealing text.

TITLE: "Few of us realize how casually we reach for another cigarette or toss away a lighted stub. The action is more habitual than deliberate."

SCENE 21. Series of three closeups of 3 different smokers carelessly throwing away a partially burned but still lighted cigarette. Fade scenes in and out or dissolve where possible. Use a girl for one of the smokers.

TITLE: "To control this habit in danger areas, the U. S. Forestry Department is providing travelers entering all National Forests with "Fag Bags"—tiny red muslin sacks into which the smoker places his pack of cigarettes and matches for duration of his visit. . . ."

SCENE 22. Medium long shot. Exterior of ranger station at entrance of National Park. An open automobile with driver "B" and one passenger enter scene from behind camera and come to stop opposite ranger station. Ranger comes out and begins usual conversation with driver. Cut to

SCENE 23. Medium closeup. Same scene as 22. Ranger, with several fag bags in hand, conversing with driver. Hands him fag bag, then offers one to driver's companion.

SCENE 24. Closeup of Fag Bag in driver's hand.

SCENE 25. Medium closeup. Camera at front of car in elevated position, shooting down on driver, companion and ranger. Driver takes pack of cigarettes and matches from pocket, places same in fag bag; pulls draw string.

SCENE 26. Closeup of bag showing draw string being tied.

TITLE: "Attached to each "Fag Bag" is a pledge which the smoker signs promising his cooperation in preventing forest fires."

SCENE 27. Closeup of smoker's hand signing pledge.

SCENE 28. Same as scene 23. Medium closeup. Driver places fag bag in pocket, bids ranger good day and drives on. Fade out.

TITLE: "Thus, when unconsciously reaching for a cigarette, the smoker is unable to extract one as conveniently as before. The "Fag Bag" stops him, makes him think twice before lighting a cigarette in closed forest areas."

SCENE 29. Medium closeup of same driver and companion as they drive along highway. Driver chatting with companion. Casually reaches into pocket for a cigarette. Puzzled expression as he contacts fag bag given him earlier in day. Draws it out and looks at it. Indicates he understands; ad libs to companion; then with shrug of shoulders, returns fag bag to pocket. Fade out.

TITLE: Fade-in "Patriotic visitors to National Parks will heed the warning of the little red fag bag and forego smoking until reaching authorized smoking areas."

SCENE 30. Medium closeup of driver "B" and companion in car (but from another camera angle than was used in scene 29). As they pass "smoking area" sign on highway, which is visible momentarily in immediate background, driver turns to look, then indicates slowing down of car.

SCENE 31. Closeup of "Smoking Area" sign.

SCENE 32. Medium long shot. Car coming to a halt at side of road. Driver and companion alight and driver extracts cigarettes from fag bag.

SCENE 33. Medium closeup of driver and companion. He offers cigarette to companion. They both light up. Register satisfaction. Driver leans against car and looks around to survey beauty of mountains and trees in distance.

SCENE 34. Long shot. An exceptionally appealing panorama of hills, trees, etc. This is the scene driver and companion are enjoying in preceding shot.

SCENE 35. Back to scene 33. Driver turns to companion and speaks: "Smoking amidst such scenery is worth waiting for. I'd hate to think I carelessly sabotaged a spot like this with a lighted match or cigarette."

SCENE 36. Back to scene 35 as driver completes speech. Places arm about companion and as they start to stroll away, fade out.

THE END.

One of the props necessary in this picture is the little red Fag Bag with the tag attached. These may be secured without charge from any of the Forest Department chiefs already listed. Rangers are prepared to assist all filmers undertaking this forest conservation filming project and will also arrange for showing of films upon completion in any of the parks.

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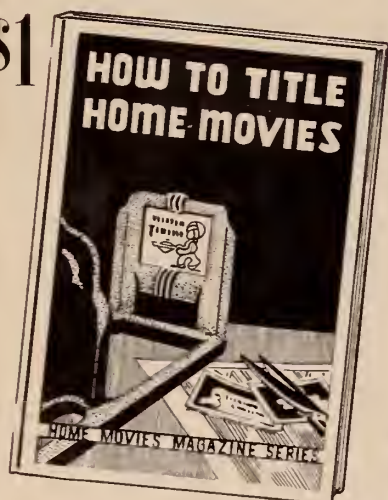
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CALIFORNIA

## Defense Filming . . .

• Continued from Page 222

titled, "City of Toronto." Shortly after beginning production of this film, which was to be adapted to sound, the government sent another request to the club to produce a 400-foot silent version of the same picture.

E. J. Beattie of the same club has also produced a defense film, "Copper Goes to War" which includes scenes of army maneuvers and armament manufacture. The production is in 16mm. Kodachrome.

## Take your camera to work

• Continued from Page 230

writers, adding machines, dictaphones, etc.—and then shots of the operators.

The title, "The Old Army Game" shows a queue of employees receiving paychecks. "Mess" introduces scenes of various employees eating lunch and then indulging sports during the remainder of their lunch hour. This part of the day's activities afforded greater opportunities for Eroddy to picture many of his fellow employees. Those who could not be filmed on duty were photographed in suitable activity at noon. There are shots of men eating in their cars; in groups in the factory yard; girls clambering into cars for a drive to a nearby restaurant or lunch room; the executives entering a swank cafe. Following this are scenes showing the men playing baseball, boxing, etc., and the girls playing cards, badminton, or just chatting in groups.

Back again indoors, Eroddy has shown employees in other departments in their actual duties, forging metal, spraying, wiring instruments, etc. The closing sequence is preceded by the title, "Company dismissed . . ." and is followed by shots of employees punching the time clock and going home. A final military touch was given the close of the picture with a shot of a bugle boy in uniform silhouetted against a setting sun and sounding retreat.

In analyzing this picture, one finds several things that make it more than usually interesting. First there is the military theme which tied the sequences together nicely. There are the titles, original and well staged. Then there is the photography, excellently done with many effective camera angles and frequent change of camera viewpoint that advances interest. Editing, too, shows a keen instinct for this branch of the

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

art on the part of Eroddy. Scenes were well cut and to proper length to maintain an interesting continuity.

Few amateurs who have chosen this subject for a movie have treated it so well. On the other hand, many capable amateurs, stymied for a filming idea, have overlooked the possibilities of an interesting movie that exists in their place of employment. The imagination and movie-mindedness of Eroddy was quick to recognize the possibilities of filming an ordinary documentary subject in a new way and it required only putting into action a resourcefulness in scriptwriting, photography and direction to turn out "A Day On the Western Front."

## Information Please . . .

• Continued from Page 224

rectly on a piece of cut film—say  $3\frac{1}{4}$ " x  $4\frac{1}{4}$ " in size—then make an enlargement from it. The  $2\frac{1}{2}$ " x  $2\frac{1}{2}$ " image you mention will also make a much better enlargement than the negative made by still camera as you suggest. Don't expect too great an enlargement of an 8mm. film frame. That's a pretty small area to blow up satisfactorily to  $5$ " x  $7$ " or  $8$ " x  $10$ ".

## Experimental Workshop . . .

• Continued from Page 239

Sheet steel  $1\frac{1}{16}$ " thick was used in constructing the bracket. A hole is provided for tripod screw and two "ears" were bent up at back to keep device in proper position.

Holes for cable release were drilled with a No. 36 drill and threaded with a No. 6-32 tap. Only one cable release is required, being instantly interchangeable in the holes. Two are shown in photo to facilitate explanation.

—D. Ward Pease,  
Chicago, Ill.



# TITLE *troubles*

By GEORGE W. CUSHMAN

**I**F you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

*Q. I want to make titles with moving backgrounds projected from rear. What material do you advise for the screen; also how can the title letters be made to appear white when background is projected—M. S., New Orleans, La.*

A. Ground glass, artist's tracing cloth, or opal glass may be used for transparent screen. Opal glass is best, possesses less grain, distributes light more evenly. Two methods will bring out whiteness of title letters: letters can be shot separately, then superimposed (double-exposed) over the projected background shot; or, a weak light can be played upon letters sufficient to emphasize them and make them stand out from the projected background.

*Q. I use but a single photoflood in filming titles. The titles I film on reversal appear evenly lighted while those shot on positive appear unevenly lighted under identical lighting and filming conditions. What causes this?*

A. The single photoflood is not giving good over-all lighting on your title card. There are "hot spots" which are not discernible to the eye. Two photofloods, one placed at each side of the camera, will provide more even illumination, remedy your trouble. Reason fault fails to show in reversal titles is because title background is black, reflects no light.

*Q. How long should positive film be left in hypo? Some say until it clears, others say for twice this time. Which is correct?—A. M. B., Tyler, Texas.*

A. Film manufacturers advise leaving film in hypo for twice the time required to clear it. Hypo does more than clear away visible "milkyiness," for when "milkyiness" disappears, hypo's job is only half done. Some slow-contrast films clear in a few seconds; the faster, "super" films require several minutes.

*Q. Isn't there a formula by which I may quickly determine how far away my camera should be to film a title, say, 9"x12" in size?*

A. Yes. Multiply width of title by  $2\frac{1}{2}$ . In this case,  $2\frac{1}{2}$  times 12 is 30. Therefore camera should be placed 30" from title. This formula applies, of course, only to standard lenses—1" 16mm. and  $\frac{1}{2}$ " 8mm.



# HOME MOVIE TITLES

**T**HIS month our artist comes up with a new and clever idea—an "End" title in series for those genial cine hosts who provide refreshments for guests after an evening's screening of films. Its readily photographed as usual in a typewriter titler and offers an interesting one-evening filming project. The title, spliced on to the last reel, will surprise and please your guests.



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- 16mm. Cine Kodak Model E, F:3.5 lens, \$32.50.
- 16mm. B. & H. 70A, F:3.5 Cooke, \$44.50.
- 16mm. B. & H. Model 121, Cooke F:2.7 lens, \$57.50.
- 16mm. Simplex Pockette Magazine, F:1.9 Kodak Anasigmat, optical finder, \$64.50.
- 16mm. B. & H. Model 141 Magazine, fitted with Cooke F:2.7 fixed focus, \$87.50.
- 16mm. Cine Magazine Kodak, F:1.9 lens, with case, \$92.50.
- 16mm. Victor 3 Turret, Cooke F:3.5, 1" F:1.5 Wollensak, 3" Telephoto and case, \$124.50.
- 16mm. B. & H. 70DA, 1" F:1.8 Cooke, 20mm. F:3.5 Cooke and 3" F:4 Wollensak, case, \$235.00.
- Cine Kodak Special, latest model, Kodak F:1.9 lens, \$445.00.
- Cine Kodak Special F:1.9 lens, 3" Kodak Tele. F:4.5, reflex image finder, carrying case, \$475.00.
- 8mm. B. & H. Single B, F:3.5 lens, \$21.50.
- 8mm. Cine Kodak Model 60, F:1.9 lens, \$57.50.
- 8mm. Cine Magazine, Model 90, F:1.9 lens, with case, \$92.50.
- 8mm. Zeiss Movikon, Zeiss Sonner F:2 lens and case, \$125.00.
- 8mm. B. & H. Aristocrat, with focuser, Cooke F:2.5, 1" Wollensak F:1.5 focusing, 1 1/2" Britar F:2.7 with finder lenses, case, \$207.50.

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- 2" B. & H. Acura F:2.8, C mount, \$67.50.
- 50mm. Meyer Makro Plamat F:2.7, focusing C mount, \$63.50.
- 3 1/4" Cooke F:3.3, C mount, \$87.50.
- 4" Cooke Tele F:4.5, C mount, \$87.50.
- 4 1/4" Meyer Trioplan F:3.5, focusing C mount, \$85.00.

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- 16mm. DeVry Model G, 200 watt, motor drive, \$17.50.
- 16mm. Kodachrome EE, F:2.5 lens, 750 watt bulb, \$57.50.
- 16mm. B. & H. 57A, 400 watt lamp and case, \$50.00.
- Bolex 8-16, complete with lenses and carrying case, \$175.00.
- In stock: New Filmo Masters 16mm. and 8mm., Ampro 8's, Revere, Keystone A-8 and A-82.
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- **BELL & HOWELL** 16mm. Automaster, turret, 1" Cooke f/1.5 lens, direct focuser, carrying case, like new, \$175.00. P. O. BOX 5151, Logan Stn., Philadelphia, Pa.

- **CINE SPECIAL**, lenses, Ekra 35mm., Sound Ampro YSA, Culbertson duospeed dual turntable. All new accreted as fees, sell list, no discount. **ATT'Y GOLDBERG**, 49 Pearl, Hartford, Conn.

- **SAVE**—Easy to make your own 8-16mm. action filmviewer. No shutter or moving parts—film appears as motion pictures. Send \$1.00 today for blue prints and instructions. **BUCKLEY BROS.**, 1188 Broadview Ave., Columbus, Ohio.

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- **WANTED** used 8mm.-16mm. films, cameras, projectors. Spot cash for anything photographic. We sell, trade. **BOBS**, 154 East 47th St., New York City.

- **WANTED** — used equipment. Bargain list on request. **PETERS**, 41-8 So. 4th St., Allentown, Penna.

- **PRIVATE** party wants: Filmo 70DA with or without lenses. Also Filmo 16mm. projector, etc. **LLOYD RAAB**, Portage, Wash.

- **TURN** your idle camera, projector or binoculars into ready cash. Bring it or write us details to receive our price. **RUBY'S**, 729 Seventh Ave., N. Y. C.

- **SOUND** projector wanted, good condition—Bell & Howell or Ampro. Pay good price. **STAHL**, 51 East 97th St., New York City.

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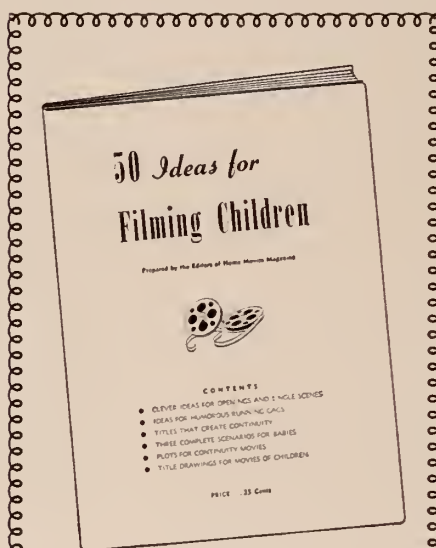
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## VER HALEN PUBLICATIONS

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- **8MM.-16MM.** sound and silent films, projectors, and cameras—bought, sold and exchanged. Trades or terms accepted. Free bargain bulletin. **ZENITH**, 308 West 44th, New York.

- 1000 Subjects listed! New Catalog - 8mm. comedies 200 ft. each, brand new, \$4.50. Liberal exchanges for your old subjects. **ABBE FILMS**, 1265 Broadway, N. Y. City.

- **8MM. FILMS!** New Castle releases. Good used prints. Sales, exchanges, trade-ins. **RIEDEL FILMS**, Dept. HM-642, 2221 W. 67th St., Cleveland, Ohio.

- **8MM.-16MM.** films bought, sold, exchanged. Silent-Sound odd reels, \$1.50, complete subjects \$2.00 up. Catalog, sample film, 10c. **INTERNATIONAL**, 2120 Strauss, Brooklyn, N. Y.

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- **ESO-S** saves you 50% on spooled film costs. Ad on page 243.

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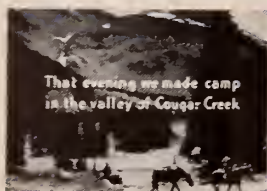
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# What Modernization Can Do for Your *Filmo* 8mm. Camera

If you'd like to do things beyond the scope of your Filmo, you needn't be deterred by the fact that the camera you need may be difficult or impossible to buy now. For it

is probable that B&H craftsmen can give your present Filmo the versatility you want. Here is how Filmo 8mm. Cameras, for example, can be modernized.



A title double-exposed on a moving picture background



One person plays two parts . . . a double-exposure trick



The lap dissolve gives smooth transitions

## Double Exposures and Lap Dissolves

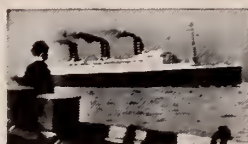
With a camera equipped to rewind film after the first exposure, so that it can be run past the aperture a second time, making professional double exposures and lap dissolves is easy. Your Filmo 8 can be fitted, at the B&H factory, with the necessary Rewinding Attachment, which includes external rewinding knob and frame counter, and internal shuttle release lever and frame counter actuating sprocket. Prices, including installation: for single-lens Filmo 8, \$40.85; for Turret 8, \$43.55.

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Your Filmo 8 operates in one of two speed ranges: 8, 16, 24, and 32 frames per second, or 16, 32, 48, and 64 f.p.s. If it is the former, perhaps you'd like to take slow-motion scenes, which require the 64-speed. And some who originally chose the 16 to 64 range would now prefer the other, because 8-speed is useful for accelerating sluggish action and for taking pictures under weak light. Either speed range change can be made on any Filmo 8 Camera at the B&H factory or a B&H branch. Price, \$10.65.



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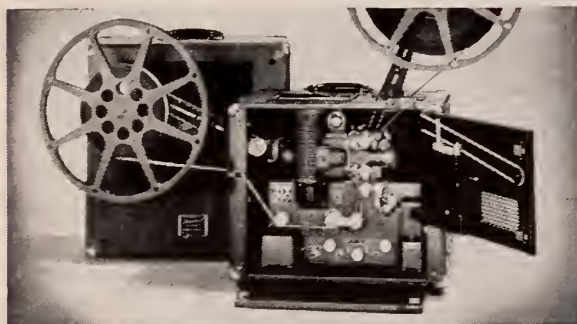
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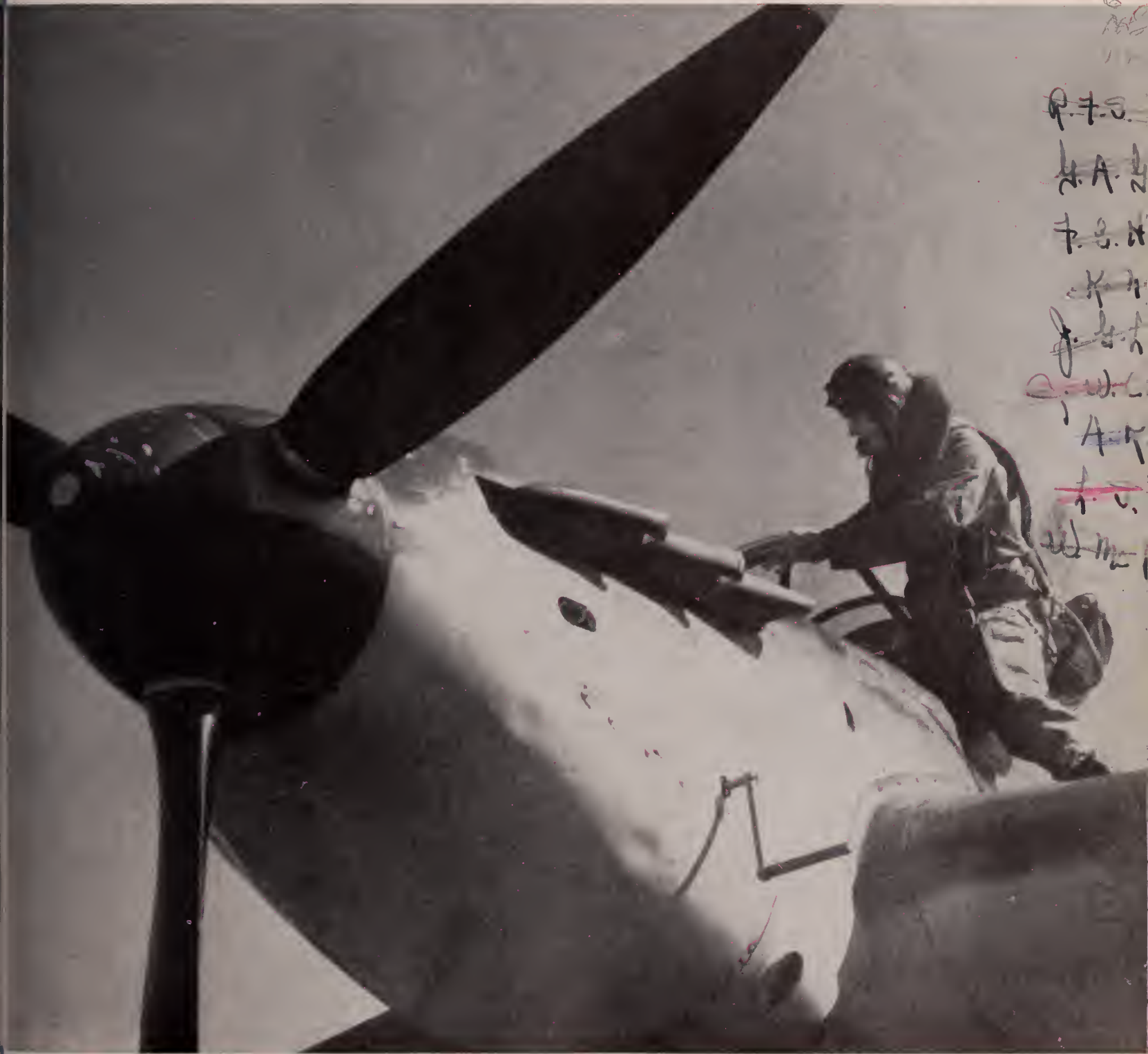
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# HOME MOVIES



July • 1942

HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR





# Donald Duck . . .

offers a blitzkrieg of comedy in these newest releases of Walt Disney animated cartoons. Here are films to enliven your home movie shows!

## DONALD GETS DUCKED . . . . 1560-A

Fancy skater Donald ventures too near the thin ice and gets a cold bath before his friend Mickey finally rescues him.

## DONALD DOWN MEXICO WAY . . . 1563-A

Taking his Spanish Senorita for a spin, Donald finds his car believes it is fiesta time and a riot of fun results.

100 Ft. 16mm. . . . . \$3.00

50 Ft. 8mm. . . . . 1.50

# Mickey Mouse

and all his pals come to you in a new series of cartoons for home projectors. There are laughs galore in these two late releases:

## STOP 'EM FLYING . . . . . 1517-A

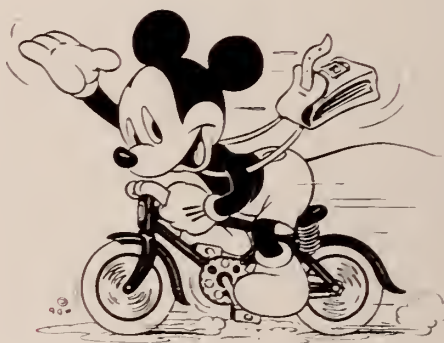
Attacked by a swarm of bees Mickey uses blitz methods in repelling the attack and grounds the entire air armada.

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Mickey takes Minnie riding on a steam roller. The pesky twins take over the throttle and have a holiday!

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Uncle Sam's pride of the Pacific, the U. S. Pacific Fleet, shown in peacetime maneuvers. Shows warships in impressive battle formations, smoke screen practice, and big guns in action. (Order by number—137-A)

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J U L Y

1942

NUMBER 7

VOLUME IX



## REEL FELLOWS

A friendly fraternity of  
movie amateurs spon-  
sored by Home Movies  
magazine. Your mem-  
bership is invited.ARTHUR E. GAVIN  
EDITORGEORGE W. CUSHMAN  
J. H. SCHOEN  
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Photographic EditorL. C. BUSCHER  
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## With the REEL FELLOWS

FRIENDLY FRATERNITY



OF MOVIE AMATEURS

THE letters received every day from Reel Fellows are so full of enthusiasm and ideas, we feel we ought to share them with others of the fraternity by publishing them here.

In his letter, Martin G. Winterton says he's a real dyed-in-the-wool movie fan and sends along a picture of himself and his equipment to prove it. "I



• Reel Fellow Winterton.

consider the Reel Fellows an excellent movement to establish a nation-wide fraternity of movie makers and to promote friendly sportsmanship in this outstanding hobby," wrote Winterton. "It has been my pleasure to enjoy amateur movie making uninterrupted for over ten years and I have found this hobby can lead a person to many interesting places and circumstances."

Reel Fellow Clarence S. Jordan, 92 Julius St., Hartford, Conn., writes he's eager to assist brother Reel Fellows by supplying specially filmed footage of subjects in his area. "If there is any 8mm. footage of Hartford wanted by other Reel Fellows, I'll be glad to exchange same for 8mm. footage of capitol buildings of any state."

Somewhere on the bottom of the Atlantic lies the Reel Fellows emblem of member E. B. Wright, a victim of the war. "I received my Reel Fellows emblem and identification card o. k.", relates Wright, "and needless to say was delighted with it. However, I found the

### REEL FELLOWS

This department chronicles the doings of Reel Fellows from coast to coast. Why not keep your brother Reel Fellows informed of your activities through this column? Write the editors, giving details of your filming activities, future filming plans, or interesting experiences encountered through your affiliation with this fast growing organization.

Any photos of your activities will be welcome and every consideration will be given to their publication when space permits.

emblem to be an article that was not lasting enough, so am asking you to send another. The first one you sent me I pinned on my coat lapel. Eight days later the oil tanker on which I was engineer went to the bottom of the sea with one of Hitler's torpedoes in it. My clothes and pin went along with it.

"However I did manage to save a wallet containing all my papers, so I still have my identification card. I also saved my camera, which I had aboard, and which was loaded with Kodachrome, and I think, or rather hope, I have some lifeboat pictures of the in-

• Continued on Page 294

• Reel Fellow Sederquist.





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# The Reader



# SPEAKS

## Paper for Titles

*Here's a tip for you titlers:*

Dear Sirs: I note from the article appearing in the March issue of HOME MOVIES entitled "How to Make Your Titles Black" the point is brought out that certain papers do not produce good results when used for title cards. This leads to subject of the titles printed in your magazine each month. The paper on which HOME MOVIES is printed has a semi-gloss surface and reflects light when titles are filmed under artificial illumination unless lights are carefully placed. After some experimenting, I found best results can be had by filming these titles out of doors in the shade where there's ample light for good exposure. In other words, I find your titles photograph best under diffused light or when harsh light does not strike them directly. Believe this may be of interest to all your readers.

—Jas. Kearney,  
Tulsa, Okla.

## Let's Help the Boys!

*Here's a simple request that should find immediate response among cine-fans everywhere. If you have no film to give, why not loan it to these boys?*

Dear Editor: If you can find space in your column, "The Reader Speaks," I would like to ask some of your readers if they have some odds and ends in 8mm. film that they are tired of. Many of the boys in camp have nothing to do at night and I would be glad to show them any films thus obtainable as long as my projector will hold out.

—J. M. Castelucio,  
Tech. Sgt., Ord. Dept.  
Fort Meade, So. Dakota

## Correction

*We regret space did not afford a more complete description of the Baia Cine Transito, Jr., on page 191 of the May issue. Apologies are due our readers as well as the manufacturer.*

Gentlemen: In looking over your article, "How to make fade-ins and fadeouts" in the May issue, we note the statement that the Baia Cine Transito, Jr., is controlled and motivated by cable release. We wish to correct you on this by stating that this accessory is operated by *spring motor*, the stopping and starting of which is controlled by cable release.

—Baia Motion Picture Engr. Co.,  
Highland Park, Mich.

## Revere Backwind

*If you can help this reader, HOME MOVIES would like to know about it, too. We'll gladly publish plans and description of your backwind.*

Dead Editor: I have a Revere Double 8mm. model 88 camera for which I would like to build and install a backwind. Do you have any information on how this can be done or know of any cinebug who can furnish plans?

—Ned Northey,  
606 E. Palm Ave.,  
Burbank, Calif.

## Sound Fan

*We refer this reader, as well as others interested in sound for movies, to Arch Sanders, Oregon Coast Highway Ass'n., Marshfield, Oregon. Other sound fans we are sure also will be interested in corresponding with reader Ford:*

Gentlemen: Can you give me the addresses of a few fellow-16mm. filers who experiment with sound for home movies so that I may correspond with them? And how about more articles on the subject?

—Art Ford,  
1114 Hartzell Ave.,  
Niles, Ohio

## Do You Title?

*If you dabble with positive film titles, here's a plea from a kindred hobbyist:*

Gentlemen: I would appreciate if you would mention in your "Reader Speaks" column that I'd like to correspond with other amateurs who use tinted positive film for titles, for the purpose of learning more about procedure involved and results obtained.

—C. A. Starkweather,  
411 N. Spring St.,  
Beaver Dam, Wisc.

## Footage Wanted

*Following is request for needed scenes, probably available from other amateurs. Readers in need of footage of distant towns, cities, or objects are invited to make their needs known in this column without obligation.*

Dear Editor: I wish to obtain 50 feet or more of 8mm. film of the American Legion parade held at the Milwaukee convention last year.

—Ralph I. Pennell,  
2722 Warren Blvd.,  
Chicago, Ill.



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*of Victory Gardening!*



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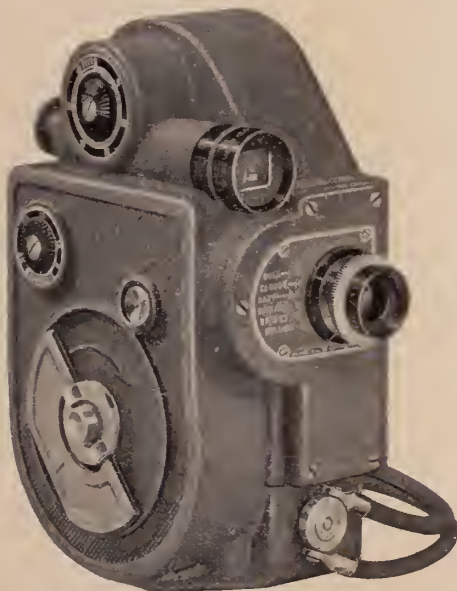


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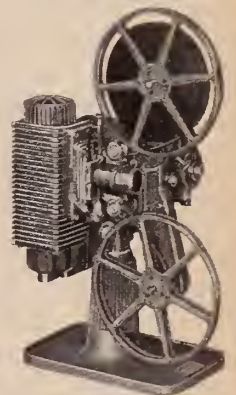


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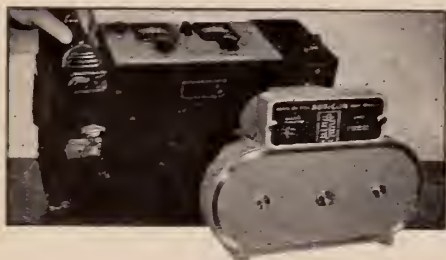


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# Information PLEASE

## Filming Faults (Earl Widdecombe, Okla. City., Okla.)

*Q. I'm just a beginner, have shot just two rolls of black and white film, and so far have not had much luck. Scenes are not sharp or too "fuzzy," etc. Can you suggest how I can improve my pictures?*

*A. It's impossible to diagnose your trouble without first screening your film. No doubt its from lack of experience or perhaps we should say it's due to lack of study of your camera instruction book. Eastman Kodak Company include a little folder with all films returned after processing which lists some of the most common movie making faults and suggested remedies. We reprint it here for your information, believing careful study will enable you to promptly improve your picture making:*

**UNDEREXPOSED** pictures are generally dark and lack detail. *Cause:* Camera diaphragm opening too small or insufficient light. *Remedy:* Careful observance of exposure instructions enclosed with film.

**OVEREXPOSED** pictures are too light and lack highlight detail. *Cause:* Camera diaphragm opening too large. *Remedy:* Careful observance of exposure instructions enclosed with film.

**UNSTEADY PICTURES.** Any unsteadiness of the camera is magnified on the screen. Hold camera as steady as possible and *panoram only where necessary, and then very slowly.*

**BACK-LIGHTED** and Side-lighted pictures may have objectionably heavy shadows and, possibly, lens flare. *Cause:* Sun in front or to side of camera. *Remedy:* Where possible use flat light with the sun behind the camera. Flat light is preferable for color pictures, the color furnishing all contrast necessary.

**CLEAR AREAS.** Stray light entering the camera, causes the image to become entirely or partially transparent, but the film may still show some color. *Cause:* Beginning, end, or edge fog is caused by exposure of the film to light; usually due to incorrect loading or unloading. Center fog occurs when the cover is removed from a camera containing a partially exposed film.

**OUT OF FOCUS** pictures. *Cause:* Incorrect setting of focus scale. *Remedy:* Judge distances accurately and adjust the focusing scale carefully.

**LOSS OF LOOP** produces a double image, or pictures that are badly blurred. *Cause:* Short loop between gate and sprocket due to improper threading or

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

camera out of adjustment. *Remedy:* Thread camera carefully following instruction manual, or return to manufacturer for inspection.

**CLOUDY OR FLAT.** *Cause:* Lens of camera or projector veiled with dust or oil. *Remedy:* Keep lenses and filters clean.

**CAMERA SCRATCHES** are continuous or intermittent perpendicular lines. *Cause:* Incorrect threading of film or an accumulation of dirt and emulsion particles in camera gate. *Remedy:* Care in threading and cleaning of gate, following instructions outlined in your camera manual.

**CAMERA LIGHT LEAK** causes clear or colored flashes on the film at or near a scene change. A severe light leak may produce streaks throughout the roll. *Cause:* Camera cover not properly attached or has been sprung, preventing a light-tight fit, or some leak in case. *Remedy:* Return camera to the manufacturer for repair.

The following applies particularly to Kodachrome:

**YELLOW FILTER** destroys the correct color balance and makes the pictures too yellow. Only the Haze and Photoflood Filters designed for the Kodachrome Film (Regular) or the Type A Kodachrome Filter for the Type A Film are recommended.

**EXCESSIVE REDNESS.** *Cause:* Early morning or late afternoon sun has an overabundance of red. *Remedy:* Unless photographing sunrise or sunset, pictures should not be made too soon after sunrise or too near sunset.

**EXCESSIVE BLUENESS.** *Cause:* Type A Kodachrome film used in daylight without a filter. Type A Film used in artificial light with Kodachrome filter for photofloods; or used with "daylight" or blue photoflood lamps. *Remedy:* Use Type A Kodachrome filter for daylight with type A Kodachrome film when subject is in daylight. When type A film is used in artificial light, Photoflood lamps are recommended for illumination without use of filter. All daylight should be excluded from the scene.



# REVIEWS . . .

## *of Amateur films*

B Y J . H . S C H O E N

THREE scenario films have been selected for review here this month for the opportunity they present to offer constructive criticism in a type of movie making in which many amateurs are less skillful. Filming a scenario is a pretty difficult task for a one-man producing unit that must serve as camera man, director, script clerk, title maker, editor, etc. Most amateurs excel in one particular phase of movie making and rate all the way from good to poor in the other departments.

Because this has become increasingly evident from the number of amateurs who lately are producing the more serious type of picture, it is all the more necessary that amateurs recognize their shortcomings and set about to rectify them if ambitious filming efforts are to be successful.

Ernest H. Brown, who recently completed "The Expensive Key," a 16mm. Kodachrome picture running 300 feet in length, has done a marvelous job with his camera. But unfortunately his story does not measure up to his technical abilities. The story concerns a tramp who arrives in a town by freight, begs a half dollar, gets drunk and kidnaps a child. He makes his escape in the car of the child's father, the key of which he had stolen earlier. The child escapes from the kidnapper's shack and the kidnapper, in pursuing her, is run down and killed by a motorist. The child is rescued and returned to her parents.

This filmer failed to state the camera or lenses used, but his resultant exposures are perfect with all shots, interior as well as exterior, sharply focused.

Titling, too, is good. Titles were composed of block letters of the Knight type and nicely arranged and photographed, often with impressive fade or iris effects. Main and credit titles were superimposed over scenic backgrounds and correct exposures are an outstanding feature of this double filming.

Additional cutting would aid the story considerably. Action could be speeded up in the opening sequence showing tramp's arrival in town, by cutting directly from shot of approaching train to shot of tramp climbing down from freight car, thus saving two scenes. Also there is much unexplained action as when tramp takes

wad of paper from trash can then returns it without indicating why. In the early part of the story, the tramp is shown walking the main street of the town; but there is too much footage devoted to this before he finally gets down to the business of begging a coin, then going into the bar for a drink.

In the bar, the first of several illogical activities takes place. Here the tramp is shown offering the bartender the fifty cent piece, for which the bartender places a half dozen drinks before him. This might have been more convincing had the scene been staged in a second rate "skidrow" dive instead of an attractive cocktail bar. Then in the closing sequences, after the tramp's demise by automobile, the rescuer returns the child to its home without any indication being given as to how he knew child's address. The child apparently was too young to give this information.

A few retakes and a little more trimming at the editing board will make this a first rate picture.

"Wedded Bliss-ters" is a clever comedy that requires only a little cutting and re-editing to improve its chances as a contest winner. Running 150 feet in 8mm. black and white, it was produced by H. E. Swanson of San Francisco. Story is based on the turnabout idea—the husband changing places with the wife, but in this case, in a dream.

The husband comes home from work to find no dinner prepared. When he chides his wife for the delay, she relates the extent of her day's chores and this is shown in split stage montage effect. As the wife hurries to prepare dinner, the husband retires to an easy chair in the parlor and soon falls asleep. He dreams he is the housewife and we see him arising in the morning in the garb of a woman, tidying his hair, then cooking, washing and tending other household duties. In the midst of this, his wife in overalls—now in his role as the worker—comes home bandaged and with a leg in a plaster cast. She explains how she fell from a scaffolding on the job and was sent to the hospital "for repairs."

The husband awakes when his wife calls him to dinner and he shows a

• Continued on Page 294

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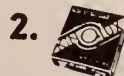
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# HOME MOVIES

Published in Hollywood

JULY 1942

**I**F, between your patriotic activities as air raid warden, Red Cross worker, U. S. O. aid, or Bond selling campaigner, you can find time for a little home movie filming this summer, it probably will be when the circus comes to town. Everything short of war stops when the "big top" arrives, and this year the circus offers all a major opportunity for really interesting filming now that gasoline and tire rationing makes touring for movies out of the question.

Rivaling flower gardens and autumn foliage as subjects for color filming are the gay posters, street parade, sideshow banners, bizarre costumes, and the inevitable balloon peddler, all of which contribute to the perennial atmosphere of the circus. Indeed all of these afford



Harold N. Lambert

## *Ideas for filming the* CIRCUS . . .

equally colorful contrasts for black and white filming, too.

Filming a circus is most easily treated in a documentary fashion unless the big show is to remain in town several days, thereby affording the time required for scouting locations and making shots at the right time of day for scenarized pictures on the subject. But for the most of us, we simply want to bring our camera along and "shoot as we go." This does not necessarily mean shooting, aimlessly, a succession of cine snap shots. A little planning in advance, an admonition frequently voiced, will result in a documentary of the circus that will have lasting appeal.

Our planning in advance concerns the idea around which our circus action will revolve or perhaps a better way to

B y W A R R E N G A R I N

state this is: our planning should concern the continuity idea or series of tie-up shots which we must make that can be intercut among our circus shots to mold the whole into an entertaining picture.

Probably the most appealing manner in which to present our picture is through the eyes of a child. In a way, children's entertainment and circuses

are synonymous. Circuses are staged especially to appeal to children. Small boys yearn to join the circus. Little girls admire the costumed bareback riders.

• Continued on Page 286

• Here is the main title for your circus film. Made especially for typewriter titlers, it should be cut out and pasted on a card of the size that fits titler.



# FILMING *your* *first movie . . .*

## The seventh of a series of lessons for the beginner

By STANLEY E. ANDREWS

WHEN, in January, we began the first of our series of 12 lessons for the beginner on how to make amateur movies, it was our aim to guide our class of students progressively through each of the fundamental steps of making good pictures. We began by describing the function of camera and lens; then we explained the characteristics of lenses and of films; we dealt with the hows and whys of exposure meters; the value of multiple camera speeds; and, last month, the purpose and function of filters.

Now we have arrived at the stage of shooting pictures — theoretically, of course. Obviously, we did not expect an amateur with a brand new camera to put off using it until after this seventh lesson. But assuming you have been a constant student of our beginner's class, have carefully assimilated what information we have offered to date, you are now ready to go along with the class on its initial filming expedition. We won't bother with details of exposure, focusing, etc. You've had your lessons on those subjects and will

know when and what to do with both. We're concerned now with shooting a movie that will have continuity, compelling interest, and good photographic quality. Amateurs are constantly assailed with the term *continuity*. Some may be tired of it; others yet may not know its full meaning. However, let it be impressed upon all beginning amateurs that every movie must have continuity if it is to be a successful picture.

To have continuity, a movie — whether it be a mere 25 feet of 8mm. or 400 feet of 16mm.—must have a recognizable beginning and an end. And this applies to films on any subject: scenics, travel or vacation pictures, or record movies of the baby. Take movies of the baby for instance. That's where most home movies start, anyway. It's just as easy to begin such movies cleverly and to make each scene link with that preceding and succeeding it, as to shoot hit or miss.

The easy way for the unimaginative individual is to train his camera on the baby and shoot. But that's still picture technique. Let's plan a continuity sequence for a baby picture. We'll assume it's a new arrival in the family, just home a week or so from the hospital. We want to make some movies of her so we'll have a record of what she looked like at this age.

Let's set the stage for this sequence out on the porch—in the shaded area where bright sun won't hurt baby's eyes, but where there's enough reflected light to permit good exposure. Place mother and baby at ease, in a natural position. Make a shot from a distant spot of mother fondling the youngster, perhaps bending over the bassinet or baby carriage, talking baby talk, etc. Move in now for the next shot—a closeup of mother from a low angle as she fondles or talks to the baby. Mother

● Continued on Page 293



● Most important in shooting pictures of children and pets is to make one or more shots in close-up. Close-ups increase human interest, give audiences opportunity to study subjects at close range.



NATURE photography with a cine camera is a combination of two hobbies, the oldest hobby and the newest. The earliest records left by prehistoric man show his interest in the world around him; his drawings made on the walls of caves are evidence of this. All through the ages men have interested themselves in the study of plants, animals, insects, and birds—studying their lives and habits, and, as a hobby, it has always been satisfying. On the other hand, the newest hobby, excluding fads, is the making of amateur motion pictures. This hobby is about twenty years old, and the other about twenty thousand. And so we have a union of hobbies, one from the old stone age, another, machine created, an outlet for man's primitive and modern



Fig. 1

Fred Chadde

## CLOSE-UP *filming of bees, butterflies and blossoms*

BY JAMES H. MERRILL

interests, in the creation of motion pictures of the natural world.

In nature cinematography, care must be exercised in the choice of subject. The most important thing, in fact the only reason for the existence of motion pictures, is interest, and the interest must be a moving one. Consequently, motion pictures of flowers with nothing happening are not of much interest. If, however, the picture is a time-lapse one of the flower opening, or a bee working on it, or its functions are being demonstrated, it is another story. On the other hand, small animals and insects produce very interesting pictures. The most difficult part is to get them to act, and this is one of the fascinations of this type of work.

The most important problem in ap-

plying the cine camera to nature photography is focusing on small objects. Most cine cameras are equipped to focus on objects from infinity to two feet. Their lenses are not calibrated for shorter distances for the reason that depth of focus decreases rapidly as the plane focused upon approaches the camera, and it becomes impractical to estimate the subject distance accurately enough to insure sharp focus. Moreover, the finder systems available at the present time are not valid for very short subject

distances, because of the displacement of the finder axis from the camera lens axis. The result is that the camera suffers from a sort of presbyopia. Overcoming this affliction will permit the application of the movie camera to nature photography. Classified according to focusing distance and field size, there are four subject classes in nature photography:

1. Normal objects at normal distances, which can be photographed without additional equipment.
2. Small objects, normally examined at about ten inches. The majority of subjects fall in this class.
3. Small objects which cannot be closely approached, for example, birds.
4. Very small objects, which are examined through a magnifying glass.

Means for filming the second and fourth classes are offered here. The prin-

• Continued on Page 283

Fig. 2



• This focusing frame may easily be constructed by any amateur. Similar to a titler, it includes auxiliary lens holder and wire frame which defines field for ultra-close-up filming of nature subjects.

# TRICK SHOTS

## *Hollywood style*

B Y G E O R G E A . G A U L D

**R**EADERS may remember that in last month's article, we introduced our amateur film actors in Hollywood-like studio settings by means of trick photography and the table top model rigged up on the Frame described in the March issue. These effects were obtained by use of either the split screen or neutral backgrounds and double exposure. With these mediums, life size human actors were made to play their parts on a lavish set of very small dimensions—a foreground model, not more than a foot or two in width.

Now it is but a single step forward to obtain the combination of human actors and animated puppets and scenes. For the second exposure on the models, single frames are exposed, one at a time, the necessary movement of the scene or puppet being made between each. Al-

though this process may be somewhat tedious and calls for careful timing, vast new fields are opened up for the cinebug. The "Alice in Wonderland" film is no longer a dream but a real practical possibility.

An example of the animated model set is shown in Fig. 1. The scene depicts the interior of a clock tower and the two small boys are seen, peering over the balcony, watching the wheels go 'round. The model set is built up between Stage A and B on the Frame, the large cog wheel in the top left hand corner being set hard up against Stage B, receiving no illumination and therefore appearing in silhouette, giving depth to the picture. The cog wheels are cut to the full circle and arranged on pins so that they may be rotated. In addition, a small pendulum is rigged

up near the main source of light so as to cast a strong shadow across the set. This is made to swing slowly backwards and forwards, throwing an eerie shadow backwards and forwards across the set in time with the movement of the cog wheels, for it must be remembered that they should move in jerks, not continuously, because of the escapement gear.

An opening is cut in the backdrop above the balcony covering both the door and door opening. This opening is used as the mask, and after the whole Frame has been draped in a black cloth to exclude unwanted light, the apparatus is set up and focused on the children standing on a box in a genuine full-sized doorway. In this way, they can push the door open, come forward a little and move from side to side within the limits of the doorway and in front of the open door. A black drape should be hung all round the actual

• Continued on Page 291

• Pictures below are stills of actual sets used by author Gauld in filming 16mm. movie in which masking and split-stage photography was employed for illusive and fantastic effects.





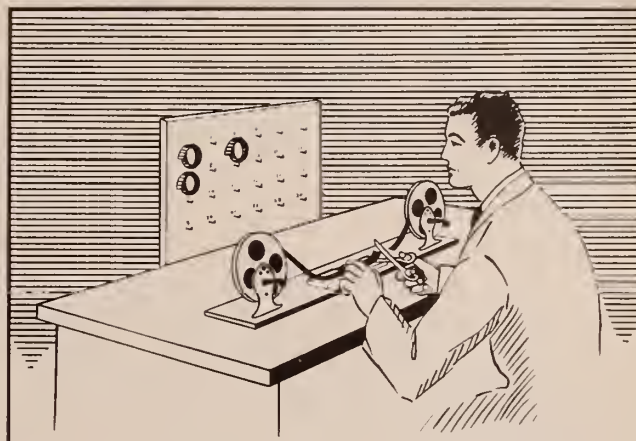
# HOW *to edit home movies . . .*

**A**FTER a roll of film is exposed, processed, then screened, there is a fourth stage it should go through—a sort of “polishing” process. And if the filming involved more than one roll, editing is all the more important. Inevitably there will be lengthy scenes to shorten,

over- and under-exposed frames to delete, and most important, re-arranging of the scenes to form continuity. Editing movies is as fascinating as filming, provided the job is approached systematically and with adequate equipment. Demonstrated is simple editing procedure.



**First step** is to screen picture and make notes as guide to cutting, editing and titling. Have pencil and pad of paper ready beside projector. If spill light from lamp-house is inadequate illumination for writing, provide a small desk lamp or other light source properly shielded from screen. If necessary, stop projector frequently in order to complete notes. Write text for sub titles.



**At editing board,** break down film into individual scenes except where scenes follow in proper order. Coil film strips, mark with identifying tag, slip of paper, etc., and place on editing rack in chronological order. Use scissors in cutting film and always sever at frame lines. When “breakdown” process is completed, all scenes should be arranged on editing rack ready for editing and splicing.



**Referring to notes,** inspect each scene carefully and trim as indicated. Start with scene number one and proceed to add subsequent scenes according to outline written during projection of picture, shortening each scene or cutting the action at a specific point. Edit to sustain interest. Shorten lengthy non-action scenes. Cut in close-ups after medium or long shots. Splice carefully.



**Re-editing is** invariably necessary. After first editing, screen picture again and again and note where additional cutting or re-arrangement of scenes will improve continuity. This is the time to complete text for all necessary titles. Invite members of family to sit in on these subsequent screenings and note their re-actions. Return to editing board with film and notes. Re-edit and title.



• Here photographic tests show results of combining focusing and selective aperture technique to gain desired depth of focus.

# Controlling focus for better PHOTOGRAPHY

By WILLIAM J. BORN MANN

AN element of photography and particularly of cinematography little understood by the average amateur is depth of focus. When a camera is trained upon a scene or object, the customary step before exposing the film is to adjust the lens so it will focus sharply on it. If this is not done, the film image will not be sharp. Often the principle subject in a scene is out of focus and the background or foreground is in focus instead, indicating there is always a certain area within the scene that constitutes a field of sharpest focus. This field is not definite, being subject to change and especially to condensation or expansion through adjustment of the camera lens.

If you have ever watched a searchlight at night projecting a beam of light into the sky, you've seen the beam's brightest area come to an end at a fixed distance from the lamp house. Some of the light extends beyond but it is diffused. Length of the light beam can be shortened or lengthened by adjusting the searchlight's focusing apparatus.

In a similar way, the "seeing" ability of our camera lens reaches out on a beam before our camera, bringing a certain part of the area into sharp focus. If we set our lens to focus at 10 feet, objects at 10 feet distant will register sharply. Set the lens at 25 feet

and objects at that distance will be in sharp focus.

This point of sharp focus, however, is something more than a "point." Actually it is an area or "belt" extending across the scene laterally, the depth of which depends upon another adjustment of the lens—the aperture opening. Familiar is the statement that "the smaller the lens stop, the sharper the focus." Actually, the smaller the lens stop, the deeper is the area of sharp focus. If we train our lens, opened to  $f/1.9$ , on an object 4 feet away, surrounding objects which make up the background and foreground and located within the area 3 feet 5 inches to 4 feet 10 inches from the camera will also be in sharp focus. Thus the sharp focus "belt" would have a depth of 17 inches. Let us stop down the lens to  $f/8$  and the depth of this sharp focus "belt" is increased to a depth of 7 feet 15 inches!

Some may ask why is knowledge of depth of focus so important? If our object is 10 feet away and we set our lens to focus accordingly, what's the difference how much of the rest of the scene is in sharp focus? Well, for ordinary "snapshot" filming, it really doesn't make any difference. But serious cinematographers find frequent use of this knowledge to improve their photography and the really fine films

are those where use of proper focus resulted in improved composition. We need only recall the widespread interest created by the deep focus photography in Orson Welles' "Citizen Kane" or our own individual reactions to it.

Not all the best photography consists of scenes in deep focus. Many times knowledge of depth of focus will enable filming an object so it will stand out sharply against a background that might otherwise prove confusing. Outdoors, when filming scenic panoramas, deep sharp focus is always desirable.

At the conclusion of this article there appears a table of hyper-focal distances which apply to the regular fixed focus lenses of 8mm. and 16mm. cameras. When a lens is set at the hyperfocal distance, objects will be in focus from  $\frac{1}{2}$  the hyperfocal distance to infinity. The hyperfocal distance varies with the lens opening or stop used. As an example let us suppose that we are filming a scene at  $f/8$  with a 1 inch lens. Referring to the table of hyperfocal distances, we find that when a 1-inch lens is used at  $f/8$  the hyperfocal distance is 11 feet. Therefore everything within the scene from  $5\frac{1}{2}$  feet to infinity is in focus. To allow the greatest range of sharpness when using a focusing lens, always set lens at the hyperfocal distance for the diaphragm opening being used and everything will be in focus from one-half that distance to infinity.

This method is perhaps the easiest way to use a focusing lens set at "fixed focus" and yet enjoy the advantages of the focusing lens when its needed. It would probably be a good idea to copy the hyperfocal distance table and paste it right on your camera.

Next comes the question of filming an object at a certain distance and wishing to know how far in front and how far in back of that object will be in

• Continued on Page 290



# GOOD TITLES *and plenty of them . . .*

**M**ANY so-called experts on home movies would scoff at the idea of producing an acceptable amateur motion picture half titles and half pictures. But now that its successfully been done, the experts can chalk off another "don't" from their list of must-nots in the art of amateur movie making.

A film that proves the fallacy is "White Waters," produced by Reel Fellow C. A. Willis of Merced, California, and awarded Home Movies' certificate for the Movie of the Month. This beautiful and highly informative film runs 400 feet in 16mm. Kodachrome and has as its subject the famed waterfalls of Yosemite National Park. It traces the rivers, of which the falls are part, from their origin in melting mountain snows to their meeting with the sea. The imaginative Willis has captured with his camera a masterful and poetic story of the river.

Thousands of cine cameraists have journeyed to Yosemite to make color movies of its limitless scenery. Yet few ever bring to a successful conclusion a complete movie story of this wonder spot tied together in true cinematic sense with continuity made of artful editing and titling. Without the titles, "White Water" might be just another scenic film of Yosemite.

There is so much to film in Yosemite the average amateur is overawed if not confused. But Willis selected one phase on which to film a story: the story of the park's big feature—its waterfalls. And by so doing he included much of Yosemite's grandeur without detouring from his main subject.

Opening titles tell how over the vast Sierra Nevada snowfields the bright California sun plays, transforming the "white waters" into silver fluid. There's a beautiful panorama shot of snow capped peaks framed with swaying branches of pines. Then the title:

"First a trickle. . . ."

followed by a closeup of a trickle of

**"White Water," Movie of the Month boasts fifty per-cent footage in titles . . .**

B y J . H . S C H O E N

water issuing from beneath a cluster of melting snow. Other descriptive titles and their complementary scenes follow:

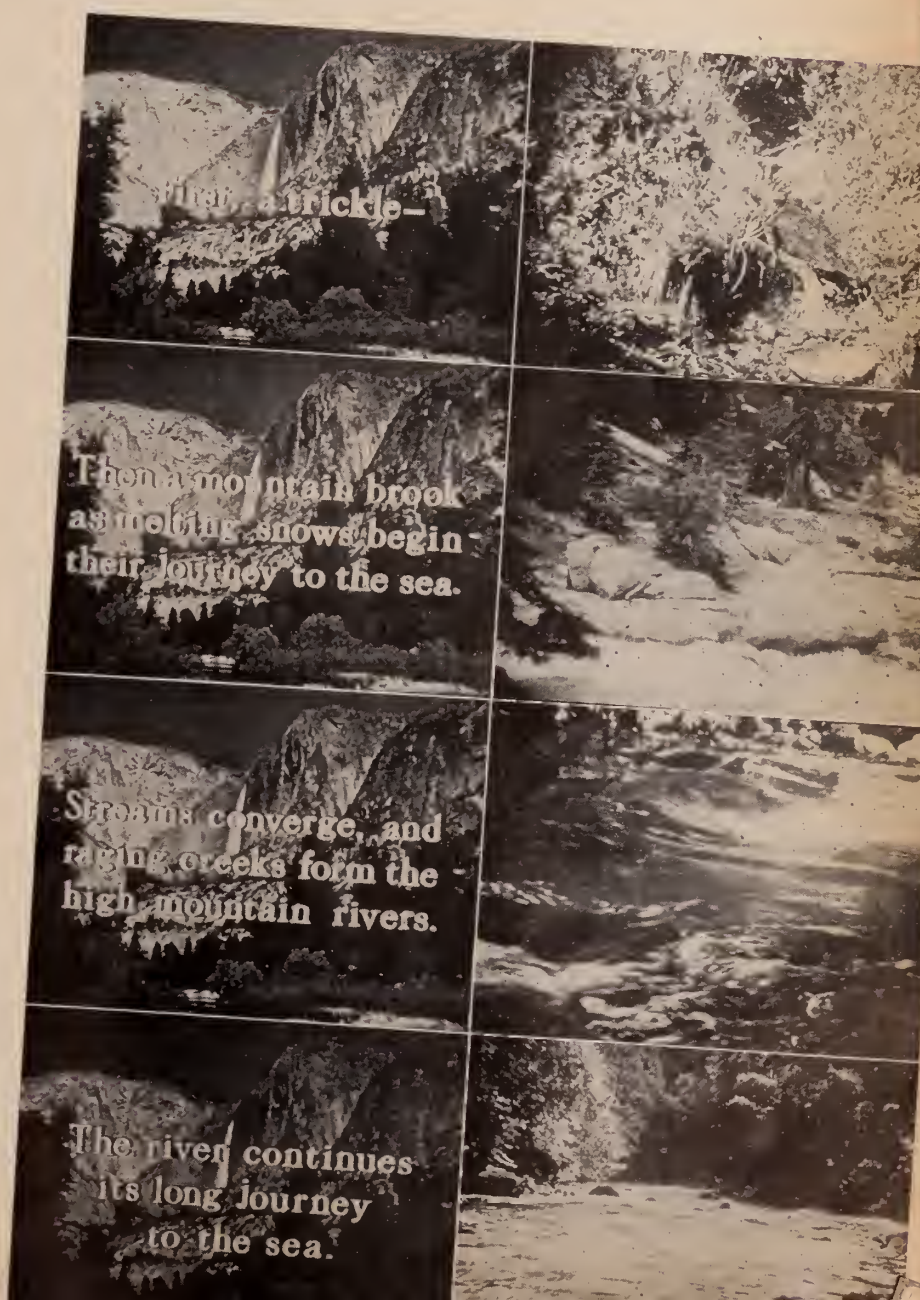
"... then a rivulet. . . ."

"... a dashing stream. . . ."

"then a mountain brook, as melting snows begin their journey to the sea."

Reproductions of these titles and accompanying scenes appear here. They display the artistry of the filmer as well

• Continued on Page 282



• Imaginative titling and fine editing combined to make "White Waters" the Movie of the Month. Some of its continuity is displayed in the title and scene reproductions at right.





• Standing behind his Bolex "16" and part of the vast battery of lights he used, is Robert Harnsberger, member of the Reel Fellows, whose 16mm Kodachrome film of Luray Caverns boasts 38 prints in circulation.

## REEL FELLOW *films* *the underground . . .*

B y C U R T I S R A N D A L L

**T**YPICAL of the talent within the ever growing Reel Fellows organization is Robert C. Harnsberger, famed for some outstanding cine clicking in and about his home town, Luray, Virginia. Harnsberger got the movie bug just as you and I. He was married, there were children, and he thought it would be a swell idea to get a camera so he could make movies of the kiddies as they grew up. Afterward, he extended his movie activities in the usual way, shooting flowers, picnic trips and relatives whenever they chanced in for a

visit. Today, Harnsberger owns a fine Bolex "Sixteen" and—well some of his other equipment may be seen in the photo at top of this page.

The reason we're writing about Reel Fellow Harnsberger is because his employer thought so much of his last motion pictures, he ordered 38 prints to be made and put into circulation! Of course, like Postum, there was a reason. Harnsberger's movie pictured the wonders of the Luray Caverns of Virginia, managed by his employer. It probably is the finest advertising that

could be produced for this famed natural wonder which each year attracts thousands of tourists.

During the Fall of 1940, Harnsberger started to film the Luray Caverns on his own. Being an employee of the Caverns management he had full access to the cave and to many facilities not available to the average movie amateur. During the winter when tourist business was dull, Harnsberger worked underground daily with his camera and lights and by spring had accumulated quite a lot of Kodachrome footage on the principle points of interest in this subterranean wonderland.

Up until the time Harnsberger's film was circulated by his employer, not many people west of Virginia knew of Luray Caverns. Now they are well known throughout the U. S. A., and more people will know about Luray as Harnsberger's film gains wider circulation.

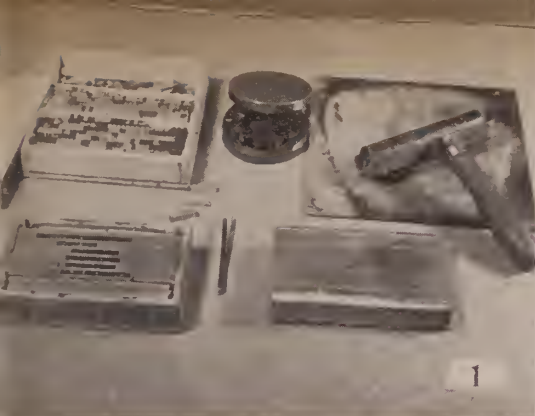
The caverns lie under a great hill in the Shenandoah Valley. They consist of many large rooms connected by natural corridors or passageways. Glittering stalactites, fluted columns, stone draperies in folds and a thousand tints, cascades of snow-white stone—all fill the mind of the visitor with curious sensations of wonder and admiration. To the movie bug, it sets his trigger finger itching uncontrollably. The caves are lighted by many incandescent lamps in reflectors carefully concealed among the depressions within the cave. The myriad of colors is unsurpassed by any other natural cavern.

• Continued on Page 288

• Two views of the beautiful multi-colored interior of the famed Luray Caverns of Virginia which Reel Fellow Harnsberger successfully lighted and filmed in Kodachrome.







# *A home-made press for*

# PRINTING TITLES

B y G E O R G E C A R L S O N

A DESIRE of almost every movie amateur is to make professional-like titles from cards printed from type. Heretofore, cost of necessary equipment deterred many from even experimenting with this phase of title making for it usually meant expenditures for a printing press, type and ink. The last two items are negligible. It's the press that's expensive. And when a movie amateur encounters difficulty keeping himself in film, his chances of finding spare cash for printing equipment are pretty slim.

Experiments have proven that quite satisfactory printed title cards can be made without a printing press. All that is really required is a font of regular printer's type, a quantity of printing ink and a little ingenuity on the part of the cinebug to fashion from bits of wood, etc., the implements necessary to hold the type and produce a clean impression on paper.

Illustrated here is a compact and efficient home-constructed title printing outfit and the method for using it to print titles. The complete outfit is pictured in Fig. 1—type cabinet, chase, type tweezers, ink, ink roller and plate, and impression block. First step is to select the desired type, then to construct a box or cabinet to hold the type

in orderly manner to facilitate easy selection of characters. As this outfit was designed especially for the printing of title cards for a typewriter titler, a type was selected corresponding in size to ordinary pica-size typewriter type.

The ideal type for printing titles is a gothic style—a type with a solid face such as the following:

1. Title Type
2. Title Type

Complete fonts, which include enough characters to compose the average title, may be purchased from any type foundry or printer's supply house. No. 1 type above is Kabel Bold; No. 2, Bold face Stymie. There are other Gothic faces equally as good. The two suggested are among the latest and most modern. A supply of lead spacers also should be obtained. These are the fillers to be placed between the lines of type. A small can of black ink can be had from the same source.

For the ink roller, buy an ordinary print roller from your photo dealer. The small size will do. Then for the ink

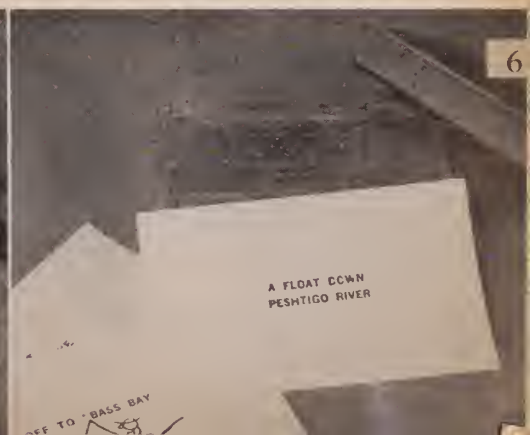
"fount," use a panel of ordinary window glass. A bit of the ink may be smeared upon it and the roller worked over it in order to distribute the ink evenly on the roller as shown in Fig. 3.

In the printing business, the piece of equipment used to hold the assembled type and which is locked in place on the press is called a "chase." Usually this is a rectangular frame of steel. The type is centered within it and the remaining space filled out with wooden blocks called "furniture." Small metal gadgets called "quoins" are adjusted to lock type and furniture securely within the chase.

However, we need no such elaborate accessories. Our chase can be made from thin wood, such as obtainable from an apple box, and will in itself be

• Continued on Page 287

• Pictured is the simple paraphernalia required to print titles with type. The "press" is home made from cigar or apple box material. Type and ink require the only outlay of cash—and modest, too.





## Parallax Corrector

Photo shows a highly efficient parallax corrector or alignment gauge for the Filmo eight. Construction details are shown in accompanying sketch. Materials are a piece of bar metal (aluminum, brass, or steel)  $\frac{1}{4}$ "x2"x9"; three  $\frac{1}{4}$ "x20 machine screws 1" in length; two  $\frac{1}{4}$ " wing nuts; and a short piece of  $\frac{1}{16}$ " brass rod.

Metal bar should be cut into two pieces as required, then the two pieces bent to shape before trimming down to final size. An inside radius of about  $\frac{1}{4}$ " at the bends will do. Corners should be rounded as shown.

Most important dimensions are the  $2\frac{1}{32}$ " horizontal and  $1\frac{5}{16}$ " vertical differences between the centers of the lens and finder of the camera. The important thing is to locate properly these center points and build the rest of the gadget around them.

With these two centers located on the

### DON'T KEEP IT A SECRET!

Tell your brother hobbyists about those gadgets you've made to enliven your movie making pleasure. Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies—pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels. Extraordinary ideas will bring you a roll of film.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

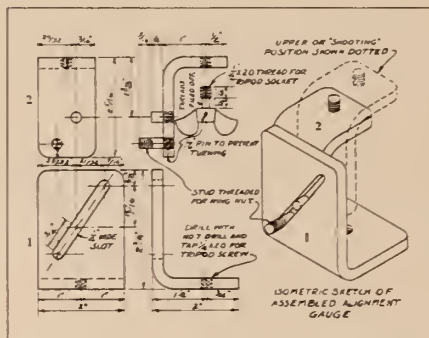
Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

# THE EXPERIMENTAL

larger or stationery piece #1, draw diagonal line connecting the two and extend it  $\frac{3}{4}$ " as shown so that the two guide studs can be set that far apart and yet travel the full distance required. Best way to cut slot in #1 piece is by drilling a row of  $\frac{1}{4}$ " holes, all carefully centered on the diagonal line by pre-marking with center-punch.

First two holes drilled should be those separated by the  $\frac{3}{4}$ " dimension and this should be done with the #2 piece clamped together with the #1 piece in lower position. Drill should be allowed to penetrate only far enough to mark centers of holes on piece #2 as holes in this piece should be made with a No. 7 drill and tapped for a  $\frac{1}{4}$ " No. 20 thread.

Filing of diagonal slot in piece #1 should be delayed until piece #2 is completed. This slot will be filed only wide enough to take the two  $\frac{1}{4}$ " studs snugly. There must be no play whatever between studs and slot.



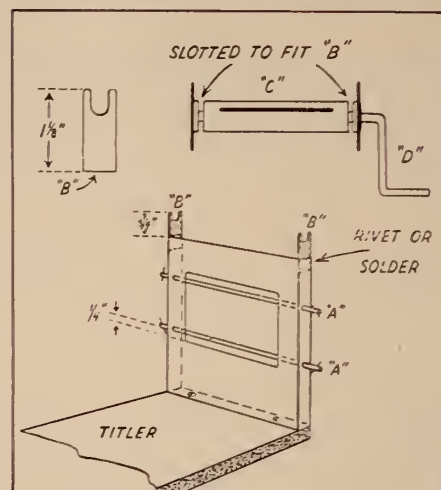
Holes are tapped in base of #1 piece and also in top of #2 piece to fit tripod and camera screw respectively. Camera screw for piece #2 is fitted with wing nut, properly anchored, and the threads filed off for a quarter of an inch to permit screw to ride free in the base.

Photograph shows manner of attaching completed gauge to tripod and camera. Closeup shots are lined up through finder with camera in lowered position, and the shot made of the exact area seen through viewfinder when camera is locked in upper position.

—D. Ward Pease,  
Chicago, Ill.

## Scroll Attachment

Eastman titlers and those of other makes can be improved to afford moving or scroll titles by the simple expedient illustrated here. Two tabs "B" are formed of light metal or tin and soldered or riveted to top of title card holder as shown. Two metal rods are



then fitted into title card holder as shown at "A." These serve to keep the lengthy title flat and in focus while being photographed. The spool "C" can be made from a piece of dowel or a discarded roll film spool. It should be slotted at either end so it will fit into the tabs "B." The hand crank may be formed from a piece of coat hanger wire and driven securely into the spool.

To use, print title on strip of paper of required length, allowing about three inches of blank space as a leader. Insert leader into slot in spool and wind up to starting point. Title should be threaded with rods "A" in back of it. By holding title strip firmly at loose end, sufficient tension will be applied to title surface flat and at same time balance the winding action.

—Henry M. Fishman,  
Greenbelt, Md.

## Holds Bulk Film

Pictured is an ordinary  $\frac{1}{2}$ " rubber band, cut, and rejoined with rubber cement to form a tab. This is used to keep my rolls of bulk film from unrolling. I formerly used strips of various adhesive tapes but found that in warm weather, adhesive had tendency to part from tape and adhere to film with re-

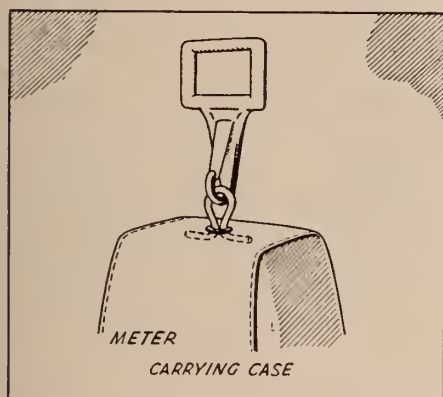




# CINE WORKSHOP

sult it collected in film gate of my camera. The tab, of course, makes it easy to remove rubber band or replace it on roll of film.

—B. C. Cool,  
Calgary, Alberta, Canada



## Meter Kink

Exposure meters in leather carrying cases may be carried safely on one's belt or attached to camera case by improving case with simple eyelet and snap as pictured here.

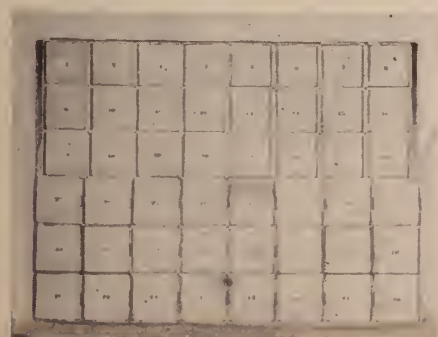
Fashion an eyelet from piece of stout wire and insert in hole of meter carrying case as shown. Fit an ordinary harness snap to your belt or camera carrying case to which meter may be snapped when not in use.

—Dudley Tubbs,  
Elmira, N. Y.

## Editing Aid

Accompanying picture shows a simple editing accessory I constructed to hold my film strips. I had tried pegs and nails, but the film unrolled and proved a nuisance. Round containers also proved bothersome as the film unrolls and clings closely to side of box making it difficult to readily extract it.

I secured a quantity of square pill boxes, separated tops from the bottoms, and tacked them in rows to a square board, as shown. Numbers from 1 to



99 on gummed and perforated paper were obtained from a stationary store and were used to number the boxes.

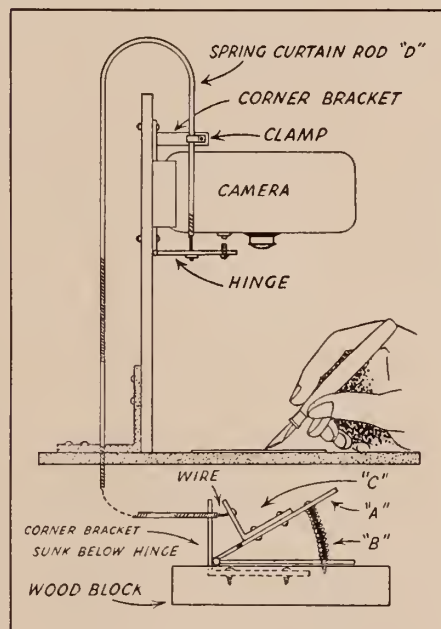
The coiled film expands when released, but is readily grasped with the fingers because of the square shape of the boxes.

—B. C. Cool  
Calgary, Alberta, Canada

## Remote Control

This gadget applies to the use of a Keystone camera with a titling device such as described by George Cushman in the April issue of HOME MOVIES and is particularly adaptable for animation work, in that it provides for operating camera starting button by foot, leaving both hands free to manipulate the animation or title material.

The foot control consists of a wooden block on which is mounted an ordinary strap hinge A. A small spring B is attached between leaves of the hinge, as shown. A small corner bracket is soldered or bolted to top of hinge as shown at C which provides an an-



chor for the wire that runs through the flexible cable D to the camera starting button. This flexible cable is an ordinary spring curtain hanger obtainable from any dime store.

At the camera, a hinge is again employed at the terminus of the wire and flexible cable. Cable is anchored securely to it and a small bolt inserted in hinge in such a way as to provide a contact point with camera starting button. Other minor features are illustrated.

Foot control is placed on floor beneath worktable with cable extending

## gadgets, tricks &

## shortcuts contributed by Cinebugs

to camera above. To start camera, hinge pedal is depressed drawing wire in flexible shaft which pulls second hinge against camera button.

—Roy L. Davis,  
Scranton, Pa.

## Reel Retainer

I have owned several low-priced 8mm. projectors and have found that the spring clips on reel spindles invariably weaken and fail to hold reels securely. After resorting to various remedial measures, I found a small rubber grommet, slipped over the spindle after mounting the reel, held the reel in place and was readily removable.

Such rubber grommets are available from electrical or radio supply stores in a number of sizes.

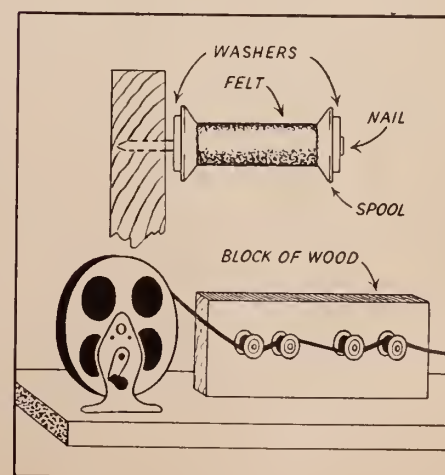
—D. J. Henninger,  
Tiffin, Ohio

## Film Cleaner

Pictured is a simple arrangement made of simple materials for the purpose of automatically cleaning home movie film during rewinding process.

A wooden bracket attached to worktable or editing board supports four ordinary thread spools. Spools are attached with nails in such a manner as to permit free movement. Each spool is covered with a piece of felt cemented in place with ends meeting flush. This ar-

• Continued on Page 294



# Home movie LIBRARIES

Where to rent or buy 8mm. and 16mm. films

**T**O augment your home movie shows, make use of the fine libraries of rental films maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

## CALIFORNIA

### BEVERLY HILLS

Beverly Hills Camera Shop  
417 No. Beverly Drive

### GLENDALE

Kirk's Camera Exchange  
1225 So. Brand Blvd.

### HOLLYWOOD

Bailey Film Service  
1651 Cosmo Street

Bell & Howell Filmosound Library  
716 N. La Brea Ave.

Castle's Inc.  
1529 Vine Street

Morgan Camera Shop  
6262 Sunset Blvd.

### LONG BEACH

Winstead Bros., Inc.  
244 Pine

### LOS ANGELES

Films Incorporated  
1709 W. 8th Street

### SAN FRANCISCO

Bell & Howell Filmosound Library  
Photo & Sound, Inc.  
153 Kearny St.

### SANTA MONICA

Stewart Photo Company  
1257 Third Street

## DISTRICT OF COLUMBIA

### WASHINGTON

Bell & Howell Filmosound Library  
1221 G St., N. W.

## ILLINOIS

### BERWYN

Colonial Camera Shop  
6906 Windsor Ave.

### CHICAGO

Bell & Howell Filmosound Library  
1825 Larchmont Ave.

Films Incorporated  
64 E. Lake Street

General Camera Company  
2308 West Devon Avenue

## IOWA

### MASON CITY

Decker Bros.  
209 No. Federal Ave.

## KANSAS

### WICHITA

Jeff's Camera Shop  
139 N. Broadway

Lewis Film Exchange  
216 East 1st St.

## MASSACHUSETTS

### BOSTON

Don Elder's Film Library  
739 Boylston St., Dept. HM.

Frank Lane and Company  
5 Little Building

## MICHIGAN

### DETROIT

Detroit Camera Shop  
325 State Street

## NEW YORK

### ALBANY

Albany Camera Shop Rental Library  
204 Washington Ave.

### KENMORE

Nixon Camera & Photo Supply Co.  
2811 Delaware Ave.

### NEW YORK

Bell & Howell Filmosound Library  
30 Rockefeller Plaza

Films, Incorporated  
330 W. 42nd St.

Walter O. Gutlohn, Inc.  
25 West 45th St.

Haber & Fink, Inc.  
12-14 Warren St.

Medo Photo Supply  
15 West 47th St.

## OHIO

### CINCINNATI

Ralph V. Haile & Assoc.  
215 Walnut St.

### DAYTON

South Park Fotoshop  
1027 Brown Street

Dayton Film (B-16) Rental Libraries  
2227 Hepburn Ave.

## OREGON

### PORTLAND

Films Incorporated  
314 S. W. 9th Avenue

## PENNSYLVANIA

### PHILADELPHIA

Kunz Motion Pictures  
1319 Vine Street

*If you want a  
FILM to show*

... NEWS OF TIMELY SUBJECTS  
FOR HOME PROJECTORS



## For Stay-at-Homes

Movie amateurs whose vacation plans were upset by rubber and gasoline rationing may still enjoy a "proxy" vacation by screening pictures of the very areas they planned to visit. Castle Films have made available for both 8mm. and 16mm. projectors a half-dozen or more films of America's principle pleasure spots.

Subjects now on sale by dealers include: "Bryce-Zion-Grand Canyons," "Coney Island," "Fun In Florida," "Washington," "New York," "San Francisco," and "California Picture Book." "America's High Spots" portrays in a single reel satisfying glimpses of America's scenic wonders.

According to Castle Films, all subjects are priced at less than cost of unexposed film. Complete catalog may be had by writing them at 30 Rockefeller Plaza, New York City.



## Sport Beams

Available as shorts or features are a series of interesting films trade-named "Sport Beams" and released by Official Films, 425 Fourth Ave., New York City. Topping the list is "Blue Bloods" a saga of the thoroughbred race horse from colt days to home-stretch triumphs at Pimlico and other famed



tracks. Other "Sport Beams" subjects are: "Follow Thru" on the subject of Golf; "Monarchs of the Ring" featuring many famous stars in the making; "On the Trail," a film of sport and scenic beauty; and "Away With the Wind" picturing sailing craft from old square riggers to modern trim racing craft.

Brochure giving complete details and prices is available on request.



### Civil War Scenes

Intercontinental Marketing Corp., 95 Madison Ave., New York, are releasing excerpts from D. W. Griffith's famed "Birth of a Nation" in both 8mm. and 16mm. widths. Now available is "The Assassination of Lincoln," the authentic story of one of America's greatest tragedies as so vividly pictured in Griffith's motion picture. Also, "Civil War Battle Scenes," proclaimed by many the greatest war scenes ever photographed.

Either subject is available in 50 feet 8mm. at \$2.00 or 100 feet 16mm. at \$3.50.



### U. S. Wartime Scenes

"Washington In Wartime" is title of latest Castle Films release which includes stirring, up-to-the-minute record shots of recent Washington activities. Pictured are the thousands of workers in War agencies; intimate meetings with the War leaders; President Roosevelt in the White House; Admiral King; General Marshall; Price Administrator Leon Henderson; W. P. B. Chairman Nelson, and many others.

This film, as with all Castle subjects, is available through photo dealers in five different footage lengths at usual Castle prices.

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No protruding handle to interfere with making the picture by keeping you away from your camera. Movie makers will marvel at the simplicity of making geared panorama shots by simply turning the pan crank. Still camera owners will appreciate being able to get to their range and view finders without interference from a protruding handle.

Western Representative: Frank A. Emmet Co.  
2707 W. Pico St., Los Angeles, Calif.

## 50 Filming Ideas 25¢

### . . . for Home Movie Filmers

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Clever Ideas for openings and single scenes . . . ideas for humorous running gags . . . titles that create continuity . . . three complete scenarios for babies . . . plots for continuity movies . . . title drawings for children movies, etc., are all contained in this inexpensive booklet. **Price 25c**

#### "Fifty Ideas for VACATION MOVIES"

What and how to shoot . . . ideas for running gags . . . vacation continuities . . . continuity after filming . . . map inserts and title ideas . . . tailor made art titles for vacation movies, etc., are chapters in this booklet that every movie camera owner should have **Price 25c**

*Purchase at your favorite photographic store or direct from . . .*

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  - 1 PB Filter Pouch.
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16MM. — 100 FEET.....\$1.95

8MM. — 25 FEET, DOUBLE 8.... 1.25

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# Titles and plenty of them...

• Continued from Page 275

as indicate the high type of content of the entire film.

After tracing the origin of the stream, Willis' camera then trains upon each of Yosemite's seven great waterfalls, treating each in a series of well composed shots. Each fall is displayed in a long shot followed by medium and closeup shots, when possible, and always the camera angle is altered, carefully chosen to lend the best possible composition.

Whether Willis wrote his titles first and filmed his shots to match, or wrote the titles afterward, we do not know. But each seems so dependent upon the other and so interestingly are they written, they enhance continuity almost as much as would spoken commentary. Here is one example of classic title composition which highlights the picture in more than one instance:

"Hemmed in on three sides by solid rock, echos of crashing water reverberate from cliff to cliff." It is not hard to imagine the added interest these words create in the scenes that follow; how much more live and powerful they make the roaring turbulent water appear.

Willis' imaginative title composition makes his shots dramatic. Again the vividness of words make more real the action of the river when this series of titles describes a phase of the river's journey:

"The Merced river, coursing through mountain passes, is suddenly constricted in a rock-bound gorge." This is followed by two shots of swirling waters. Then:

"Then frees itself in a mad rush downward. . . ." The camera pans, following the water in its downward flight. Here another title is cut in "Straight down and down. . . ." The camera picks up the falls from another angle; then a title precedes a shot showing the water continuing on its way: "...and spreads into a giant fan."

Contrary to accepted belief, the abundance of titles offer no jarring visual reaction. This, for two reasons. First because Willis employed fades and dissolves in opening and closing his titles, and second, because each title was composed over a subdued pictorial background in keeping with the general tone of the scenes. Had the titles consisted of plain lettering on a light background, there is little doubt they would have become tiresome after

## Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1941

AUGUST: "Dedication," produced by Alex W. Morgan, Toledo, Ohio. An 8mm Kodachrome picture, 400 feet in length.

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm Kodachrome picture, 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

NOVEMBER—No. award.

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome

picture, 800 feet in length.

### 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

MAY: "Oliver Twist," produced by David E. Bradley, Winnetka, Illinois. A 16mm. picture approximately 4000 feet in length.

JUNE: "A Day On the Western Front," produced by Ernest Eroddy, Denver, Colorado. An 8mm. Kodachrome picture, 200 feet in length.

JULY: "White Waters" produced by C. A. Willis, Merced, Calif. A 16mm. Kodachrome picture, 400 feet in length.



awhile in spite of their interesting and informative content.

From a critical production viewpoint this picture rates high in all departments: continuity, photography, editing and titling. Its an excellent example of how continuity can be injected into any scenic or travel picture if the filmmaker will just use his imagination and be willing to work beyond the mere filming of scenes.

Willis' photography is notable for good lighting and excellent exposure in addition to judicious camera set-ups. His ability is explained in a letter which accompanied his picture, indicating that he studied his subject carefully before setting out to shoot. Part of his letter follows here and is offered for the valuable information it contains for other amateurs who may wish to film the scenic wonders of Yosemite:

"Living as I do within two hours of Yosemite, and with an ardent desire to record its beauties in color, I have, perhaps, spent more time in lugging camera, tripod and gadget bag over its trails than any but Yosemite's resident photographers.

"In general conformation, Yosemite is a "U" shaped gorge seven miles long and one mile wide lying in an East to West position. As Yosemite Valley averages between two and three thousand feet in depth, filming the falls to best advantage presents problems in time and place so that the sun will be in the proper place to photograph each fall to best advantage.

"I will assume that all filming of Yosemite will be in color. First, the all-important question of exposure: generally speaking there are three types of summer filming days. If the sky is overcast, good Kodachrome pictures are out of the question. Spring and early sum-

mer is what I call the F 9 season. Due to reflected light from clouds the light is brighter than later on. From the middle of June through to the first rains, F 8 is just about right.

"Don't let an exposure meter fool you. Remember that the falls will show up white whether you shoot at F 3.5 or F 11. The important thing is to get *proper exposure on the surrounding scenery*. If the green trees show up really green, the falls will take care of themselves.

"I have a Weston Master, but I have learned to use it to get the prevailing light intensity, and not the reading of any particular scene. If you want to use your meter, take a reading of a green tree full in the sun, and exposure will be about right for distant shots.

"If you do not have a meter, just follow the instructions with each box of Kodachrome. Eastman makes the film, and they know how it should be exposed—F 8 for average exposure; open up ½ stop for dark subjects; and stop down ½ stop for light colored subjects. Just remember that while you are taking pictures of the falls, the real subject is the surrounding scenery, and you can't miss.

"Now we will assume you want to film Yosemite, and have but one day in which to do it. The five major falls are in full sun from a position in which they can be photographed at the following time of day:

Cascades ..... 10:00 a.m. to 12:00 noon  
Yosemite ..... 11:00 a.m. to 3:00 p.m.  
Vernal ..... 12:00 p.m. to 5:00 p.m.  
Ribbon ..... 1:30 p.m. to 4:00 p.m.  
Bridalveil ..... 3:00 p.m. to 6:00 p.m.

Western filmers, and others, would do well to paste this information in their notebooks. It's right from the "feed box" from a man who knows, and who has a swell movie to prove it!

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## VOLUME 2

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WRITE FOR LITERATURE



425 Fourth Ave., New York, N. Y.

## Close-up filming . . .

• Continued from Page 271

ciple of the devices for both classes is the same—adding to the camera, as a temporary attachment, a wire frame which defines the subject area and plane, together with a supplementary lens which refocuses the camera for the desired plane. The frame serves both as a finder and a focusing device of high precision. Since it is just outside the picture area, it does not show in the picture. A satisfactory and easily made attachment for photographing at a distance of ten inches is shown in Fig. 2.

While this focusing method is not continuously adjustable, experience has shown that such adjustment is not necessary, and that several fixed magnifications are quite satisfactory. The situ-

ation in photographing small objects differs from normal photography in that the subject distance is quite critical, and hence the definite subject plane is a simplification rather than a restriction. Moreover, it is a simple matter to move camera or subject when inches are concerned, but quite inconvenient when photographing at several feet.

Many uses suggest themselves for this focusing method, such as the study and teaching of some phases of natural history, the demonstration of hand work, technic, manufacturing operations, trick titling, and the many extreme close-ups necessary in producing photoplays. The greatest feature is its instant readiness and the fact that it



16mm. S. O. F.

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### HOME MOVIES MAGAZINE

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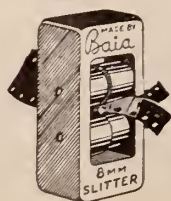
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leaves the photographer free to concentrate on his subject. It is, of course, but a temporary solution of the problem, but until such time as photographic presbyopia is overcome in camera design, the defect may be treated as are human eyes so afflicted, by the fitting of spectacle lenses.

As mentioned above, cine camera lenses are not designed to focus on objects closer than two feet. The supplementary lens is not only the simplest method of focusing for shorter distances, but it also has a decided advantage, since the indicated F/aperture of the camera lens is still valid, even for very short distances. Thus, the same aperture setting is used for the photography of small objects as for distant objects, provided the supplementary lens is large enough to avoid cutting off the marginal rays.

When the camera lens is focused for infinity, the focal length of the supplementary lens required is equal to the distance of the supplementary lens from the object to be photographed. This is independent of the focal length of the camera lens. The supplementary lens may be regarded as creating a virtual image at infinity, for which the camera lens is focused. The light proceeding to any one point in the film plane, forms a parallel bundle between the camera lens and supplementary lens. The degree of separation of these two, therefore, does not affect the focus: the spacing of importance is that between the supplementary lens and the object.

The supplementary lens must not be so far from the camera lens that part of the image-forming light is cut off. As regards the optical quality required in the supplementary lens, for object distances down to 8 inches, simple spectacle lenses of the Bausch and Lomb Celex double convex type have proved satisfactory, even with lens apertures of F1.9. The theoretically preferable type is plano-convex, with the plane or flat side facing the object. For subject distances shorter than 8 inches, a camera lens of the required focal length should be used as a supplementary lens.

Details for constructing the special frame for close-up filming are as follows: The distance at which it has been found most satisfactory to film small objects such as flowers, butterflies, small animals, large insects, etc., is ten inches. Therefore the first item we shall require is a length of board to form the base and which will permit attachment of the camera and provide for securing the wire frame at the opposite end as shown in Fig. 2.

The proper supplementary lens can be mounted easily with cellulose cement in a wooden upright, as shown, using a stepped circular hole made by an expansion bit. This lens is mounted close to the camera lens, and so that its cen-

ter is on the camera lens axis. A centering of 1/16 inch is not objectionable. The wire frame is not placed exactly at the plane of sharp focus, because it has been found impossible to surround all objects with the frame. It is therefore set 1 1/2 inches closer to the camera. Experience has shown that the estimation of the field position and limits offers no difficulty with this arrangement.

The frame, of wire 1/8 inch in diameter, is made to exceed the field limit by about 1/4 inch on all sides. The ends of the wire are secured to the base and a wooden cleat holds the frame in place. The frame is bent so that its geometrical center is on the camera lens axis. If one side of the frame appears in preliminary pictures, the frame may be shifted or bent as required. In order to attach the camera to the base, a hole is drilled for a 1/4 inch #20 machine screw to engage with the tripod bushing of the camera. This hole is so placed that the camera rests against small blocks that assure replacing it exactly. The blocks are placed on the right side, as shown, to permit easy winding and reloading.

If desired, the supplementary lens mount may be hinged at the base, to remove it for distant photography, with which the frame does not interfere.

It is practical, too, to mount a 1/4" #20 thread nut on the under side of the frame support so that the unit may be mounted on tripod when necessary.

This focusing frame, as we choose to call it, may be designed for use with any make cine camera. It is not unlike a typewriter titler in construction and, in fact, some makes of titlers are so designed they may be used for the purpose of close-up filming. The focusing frame, however, has the improvement of the off-set centering frame which allows bringing small subjects into the exact plane of sharp focus.

With the focusing frame built and fitted to our camera, we are equipped for new adventures in movie making. Gardens and fields abound with interesting subjects—flowers, plants, insects, etc. Flowers, being the easiest to find and film, attract the greatest number of ultra-close-up filmers. But unless some action is planned for such movies, they may fall far short of the success expected of them. One smart filmer chose to picture the garden through the eyes of a bee, beginning his picture with a closeup of a bee buzzing near a large blossom. In clever sub titles, the bee tells of his adventures in flitting from flower to flower, describing flavor of nectar, and how the pollen "affects his sinus," etc.

With a little imagination plus the accessory described here, anyone can make an equally successful nature study film.



# FOREST *defense* filming

**I**N view of the many requests for Fag Bags, mentioned in the May and June issues, from amateurs producing Forest Defense Films, the Forest Department is expediting distribution of the bags by placing an unlimited supply with the Los Angeles regional branch office. It is suggested that henceforth, interested amateurs make requests for Fag Bags directly to this office, directing their letters to U. S. Forest Service, Federal Building, Los Angeles, Calif.



Several reports are on hand of various amateurs and cine club groups who are actively engaged in filming a Forest Defense Film. All amateurs now engaged in filming a picture on this subject, whether or not it is to be entered in the contest, are asked to report on their progress to date to the Editors of HOME MOVIES.



Reproduced below is letter received recently from the Regional Forester's office at Missoula, Montana, commending HOME MOVIES and all amateurs on the project of filming Forest Defense films. Forester Evan Kelley, through his assistant M. H. Wolff, assures all amateurs in the Montana area of full cooperation from his office. There's a good suggestion for a Forest Defense film main title in the last line in his letter—"Red Enemy."

UNITED STATES DEPARTMENT OF AGRICULTURE  
FOREST SERVICE  
NORTHERN REGION

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I  
INFORMATION  
Motion Pictures

June 12, 1942

Arthur E. Gavin, Editor  
Home Movies Magazine  
6060 Sunset Boulevard  
Los Angeles, California

Dear Mr. Gavin:

I have just read with genuine interest the article in Home Movies magazine in regard to filming forest defense movies, together with copies of the initial shooting script.

I am sure you have worked out an excellent idea and hope that you will get a generous response from amateur movie fans. As I think of the number of people who will be reached when these amateurs show their movies to friends and neighbors, I become more and more enthusiastic.

If any of your readers come to us for assistance we shall be happy to help them in every way that we possibly can. We certainly appreciate your fine cooperation in helping to protect our forests against the red enemy.

Very sincerely yours,

EVAN W. KELLEY, Regional Forester

By

*M. H. Wolff* Acting

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Hollywood Sepia . .

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# Filming the Circus . . .

• Continued from Page 269

And some of us cherish the boyhood experience of watering the elephants for a free ticket to the big show. A few recall the plight of a neighbor boy—perhaps even had the experience themselves—of eating too much popcorn, lemonade, and hot dogs, and the aftermath of tummyaches and early retirement without supper. Here, then, is a continuity idea for our circus film—assuming, of course, there is a small son or daughter in the family.

Let us shoot our circus scenes from the viewpoint of the boy. Weeks before the circus arrives, he is fascinated by the colorful posters on signboards around town. The big day arrives and the boy is on hand to watch the tents go up. Husky laborers drive stakes with heavy sledges swung in rhythmic strokes. Mechanical "donkeys" hoist poles and the canvas top in record time. Side-show banners are unfurled. Shortly the stage is set for the first afternoon performance. Then the street parade begins.

It's about time to make a shot of Junior eating a hot dog or drinking a bottle of pop. The parade vanguard approaches. Shots are made, and prefer-

ably from various vantage points, of the most interesting features. And we should remember not to shoot directly at the parade with the procession passing the camera at right angles. If we do, images will be blurred. Camera should be set up to shoot on an angle toward the oncoming procession.

As the spectators move to the circus grounds from the parade route, we take time out to shoot one or more closeups of the boy to be used when editing the film. Make these shots showing him expressing delight at the passing parade or, having spotted the peanut vender, to plead for a nickle for a bag of peanuts.

**R**eturning to the circus grounds, interesting human interest shots can be made among the crowd of people surging before the ticket window and entrance to the "big show." Here, too, is the time to capture best shots of side-show barkers in action and character studies of attentive and prospective patrons crowded around the platforms. Make another shot or two of Junior eating a cone of snow candy or a box of Cracker Jack.

## EMULSION RATINGS FOR 8MM AND 16MM FILMS

	Scheiner		Weston		G-E			Scheiner		Weston	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten
<b>AGFA ANSCO</b>											
16mm SSS Pan.	29	27	100	80	125	100					
16 Hypan	24	23	32	24	48	32					
16mm Panchromatic	21	20	16	12	24	16					
16mm Supreme Pan. Negative	27	25	64	40	100	64					
16mm Positive	12	8	3	—	—	—					
16mm Panchrome	20	19	12	3	16	—					
8mm Twin-8 Hypan	24	23	32	24	48	32					
8mm Filmopan	24	23	32	24	48	32					
Twin 8mm Pan.	20	18	12	10	16	12					
Twin 8mm SSS Pan.	29	27	100	80	125	100					
Straight 8 Pan.	24	23	32	24	48	32					
<b>**DUPONT</b>											
Regular Pan (Rev.) Type 321	20	18	12	8	16	12					
Super Pan (Rev.) Type 302	29	25	100	50	—	—					
Sup.-2 (N-P or Rv.) Type 301	25	25	64	40	48	24					
Type 314 Pan (N.-P. or Rev.)	21	20	16	12	—	—					
Positive Type 600	12	—	2	1/6	—	—					
Sound Record. Pos. Type 601	17	9	6	1	—	—					
<b>EASTMAN</b>											
16mm Super XX Pan	—	—	100	80	125	100					
16mm Super X Pan	24	23	32	24	48	32					
16mm Safety	20	18	12	8	16	12					
16mm Sound Pan	23	21	24	16	—	—					
16mm Pan. Negative	23	21	24	16	32	24					
16mm Positive	16	10	5	3	16	4					
8mm Super X Pan	23	21	24	20	32	24					
8mm Regular Pan.	18	16	8	5	12	8					
Kodachrome (8 and 16mm)	18	14*	8	3*	12	4*					
Kodachrome "A" (8 and 16mm)	15*	21	8*	12	12*	16					
<b>GEVAERT</b>											
Super Reversal	23	21	24	16	32	24					
Panchro	20	19	12	8	16	12					
Ortho	21	17	16	6	24	8					
<b>GENERA</b>											
Super Meteorpan	27	25	64	40	—	—					
Super Panchromatic	24	23	24	16	—	—					
Super Ortho	21	17	16	6	—	—					
Movetone Ortho	19	13	16	6	—	—					
Semi-Ortho	18	12	8	2	—	—					
<b>KIN-O-LUX</b>											
No. 1	18	—	8	—	—	—					
No. 2	20	—	12	—	—	—					
No. 3	26	24	50	40	—	—					
No. 3 Gold Seal	—	29	—	100	—	—					
<b>HOLLYWOOD</b>											
S. S. Pan	26	25	50	40	—	—					
Pan	21	20	16	12	—	—					
Semi-Ortho	18	12	8	2	—	—					
<b>UNIVEX</b>											
Standard	17	14	6	—	—	—					
Ultrapan	20	19	12	6	—	—					
Ultrapan Super-Speed	23	21	24	16	—	—					
<b>GAMMACHROME</b>											
Regular	18	10	8	3	—	—					
Plus	20	17	12	6	—	—					
Superpanex No. 100	29	27	100	64	—	—					
Superpanex No. 24	23	21	24	16	—	—					
Colortone	18	10	8	3	—	—					

\*Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

\*With filter.



Whether successful shots can be made inside under the tent depends upon weather conditions and condition of the big top. If the canvas is fairly clean, is not painted and the day is bright, good pictures can be made inside with sunlight filtering through the canvas. With Kodachrome it will mean using the widest stop. With super speed panchromatic film, excellent shots can be made of practically everything within scope of the viewfinder.

**B**est shots of clowns will be had from ringside seats. Acts in the rings will require a telephoto lens for best results and this, of course, means using tripod or some other substantial camera support. Without a telephoto, filming of main events must be confined to those that take place in the nearest ring and in the immediate foreground. Save enough film for a windup shot of the grand finale or closing parade. If you visit the sideshows afterward, canvas conditions will again determine the possibility of gaining shots.

Back home and with some film remaining in our camera, we must stage a few scenes to complete our continuity. When the circus film is completely edited and titled, it will open with a shot of the family returning from the circus. The boy, wincing and feeling of his stomach, obviously suffers from too many hot dogs, etc. Entering

the house he slumps into a chair and is soon fast asleep. His dream of the day's events follows. We see the boy reading the gay circus posters on a billboard. Then closeup of a newspaper announcement indicates the circus has arrived. This will be followed by a shot of the family en route afoot or by auto to the circus grounds. Following in order will be shots of the boy watching the husky laborers at work erecting the tent; the parade shots intercut with a shot of the boy eating a hot dog; and all the other shots we made in their regular order and frequently intercut with those made of the boy drinking pop or eating Cracker Jack or peanuts. To accent the comedy effect, cut back to a shot of the boy asleep in the chair showing him unconsciously rubbing his painful stomach.

We climax the picture with a shot showing all the family but Junior seated about the dinner table. Mother looks off scene and calls to Junior. We cut to a shot of Junior as he awakens momentarily. Hearing the word "dinner" he winces, rubs his stomach, indicates he wants no supper and settles back to sleep in the chair as the picture fades out.

All of these indoor scenes involving the family can be filmed at leisure afterward. An appropriate main title is provided on the opening page of this article.

## Press for printing titles . . .

• Continued from Page 277

in the form of a small, shallow box when completed. Start with a piece of 1/2-inch material about 3"x4" for the base. Around this, tack strips to form the sides. These should be sufficiently narrow to allow the type to extend above about 1/8". The type box or cabinet may be constructed along similar lines. Both are shown in Fig. 2.

Next item is what may be termed the "press"—the impression block that will be used in actually gaining an impression of the inked type on the title card as shown in Figs. 4 and 5. This can be made from an ordinary block of wood 1/2 thick and 3"x4" in size. Cover one surface with two layers of felt. Our equipment is now ready to use. The next step is to set the type.

It is suggested that the chase be prepared in advance with spacers and blocks so that three or four slots or spaces are provided for setting the type as shown in Fig. 2. In this way the type may be arranged right in the chase. After the text has been arranged and centered, the assembled type and blocks may be locked—made firmer—by inserting wedges of wood or type metal

between the blocks and sides of the chase.

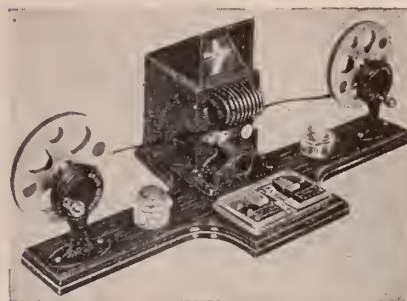
One important thing necessary before completing the setting of type is to place one type character upside down in each corner of the box. This provides a support for the title card to rest upon so an even surface will prevail when the impression is made.

**W**ith the type locked in place, apply the ink by working the inked roller over the type until the whole is evenly coated. Too little ink will result in faint and uneven impressions.

Place title card over the type as shown in Fig. 4. The felt covered impression block should be carefully placed over the card and pressure applied by hand for a few seconds as shown in Fig. 5. A steady pressure should prevail and care taken not to "wiggle" or twist the hands while making the impression. After removing impression block, carefully lift the card to prevent smearing and allow ink to dry. Complete title cards will look like those in Fig. 6.

After a satisfactory impression has

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been obtained, the used type should be carefully cleaned and returned to the type box. An old toothbrush moistened with benzine will readily remove all ink.

It is possible to print black title cards with white ink in this manner, too. White ink may be obtained from the same source as the black and there is a special grade made especially for title work. Unless this grade is used, the let-

tering will appear more grey than white.

One advantage in printing titles this way is the ability to print title text on sheets of celluloid which may be laid over art or photo backgrounds. Cellophane may also be printed in this way, but being much lighter in weight and consequently harder to handle, should be reinforced by a sheet of cardboard, the cellophane taped to the card at the corners or edges to hold it flat.

## Reel Fellow films caverns . . .

• Continued from Page 276

Little wonder Harnsberger was moved to transfer this natural masterpiece on Kodachrome film. Although the cave is well lighted for visual inspection, there is not sufficient light for filming purposes—especially for good results with Kodachrome. Harnsberger rigged up several batteries of photo-floods in reflectors and placed these about the cave to augment the regular lighting when filming. Powerlines feeding the regular floodlights made it possible for him to tap current at any point for his photofloods.

As each new roll of exposed Kodachrome was screened, a definite continuity began to take shape in Harnsberger's mind. And after the last scenic shot was filmed, he gathered together a group of people and one of the regular cavern guides and made several continuity or tie-in shots. These consisted of the opening shot showing guide escorting a group of tourists, descending a stair leading down to the caverns. Additional shots were made picturing the guide describing various points of interest; tourists inspecting stalactite formations at close range; and other similar bits of business to lend human interest to the completed picture. These scenes were cut into the already edited reel of scenic shots to complete continuity.

Descriptive titles were next inserted throughout the film to convey the idea to an audience they were being conducted on an actual tour of the Caverns. The tie-in shots of tourists viewing the Caverns in company with the guide, further enhanced this illusion. The Caverns management was so enthused with the film, they had ten prints made and put into immediate circulation.

Elated with the success of his first "feature length" picture, Harnsberger looked about for another subject to film. Ten miles distant from Luray Caverns is another famous natural attraction—Shenandoah National Park and its famed Sky Line Drive. Most tourists visiting Luray Caverns also visit the park. So Harnsberger rea-

soned that he ought to feature both in a single film, and began a travelog of Shenandoah National Park as a companion subject for his Luray Caverns film. Three months later the park film was completed, edited and titled, then spliced to the Caverns film and screened for his employer.

He saw promise in Harnsberger's improved picture as a publicity medium and decided to have a narrative sound track added and 28 Kodachrome prints made for distribution through the Virginia State Division of Publicity. Harnsberger was sent to New York to supervise production of a suitable sound track. Alois Havrilla, famed commentator, was engaged as narrator.

Most interesting phase of the production perhaps was the lighting of the huge underground interiors of Luray Caverns. Dozens of No. 2 and No. 4 Photofloods were used in reflectors. Harnsberger stated he employed the equivalent of 40,000 watts of light at all times and that even with this vast amount of light, he was obliged to shoot scenes at 8 frames per second with the lens opened wide to f/1.5.

"Lighting a cave for motion picture photography," said Harnsberger, "is a difficult problem. The area that must be illuminated is so large and the colors are of such a nature they absorb rather than reflect light. Four special cables of three wires each were run to the main power lines. These were heavily fused and switches were so installed as to be able to cut off and on power at any point desired. At the end of each power line I installed a block of six outlets where branch lines could be plugged in.

"Because of the unusually large area to be illuminated it was necessary to place some of the lights within the area to be photographed. This made it necessary to conceal them behind stalagmites and stalactites so they neither could be seen nor cast light into the camera lens. Cables also had to be concealed and this required additional cable footage plus a great deal of extra time



for stringing it so it would not be picked up by the camera.

"Other unforeseen problems were encountered such as the dripping water from stalactites. Often in the middle of a filming operation a photoflood bulb would burst due to a drop of water falling in its hot surface. Dampness is hard on all photo equipment and the lenses often became fogged especially after entering the cave from the outside. Electric shock was common due to handling the cables that became water-soaked.

"I started filming the Caverns with one 16mm. camera but found it was not versatile enough for my needs and traded it for a Bolex. Lenses used were a 1" Hugo Meyer f/1.5 with a Hyper Cinor attachment for wide angle shots, and a 3" f/3.5 telephoto. My meter is a Smethurst "High Light" and gave remarkable results. Mittens letters were used for the titles in the first 10 silent versions of the Caverns film. For centering on close shots, I used an Optiix viewing device."

In spite of the success of this production, Harnsberger remains an amateur. He was not paid for his efforts and refuses to accept payment for any of his filming activities. "I prefer to keep movie making my hobby," Harnsberger said, "And to retain my amateur status as a Reel Fellow."

## DEFENSE

### *filming activities*

THAT Uncle Sam respects the abilities of advanced amateur cinematographers is evidenced by the government's recent decision to accept volunteers, from the ranks of amateur and semi-professional cine cameraists, to undergo specialized training in professional cinematography under tutelage of some of Hollywood's outstanding studio camera men, as preliminary to staffing the Army Signal Corps' fast expanding photographic and motion picture divisions.

Qualifying applicants are receiving six weeks of intensive training, chiefly in night classes in various major Hollywood studios, but culminating in actual daytime field work under guidance of the industry's best camera men. Students who successfully complete the course will be assigned to active service as members of the Signal Corps' Photographic section.

Enrollment was opened to American citizens between 20 and 45 years of age

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and involved enlistment for Field Service in the U. S. Army Signal Corps Reserve.

No fees or tuition expenses were required but a basic knowledge of photography and a sincere interest in picture making are essential.

In charge of this training project is the Research Council of the Academy of Motion Picture Arts and Sciences which already has established close contacts with the Signal Corps through the production of many Army Training Films. While the complete instructional staff has not yet been named, it will include some of the industry's foremost cinematographers, experts particularly in difficult location and field camera

work. Chairman of committee in charge of cinematography training is Fred W. Jackman, president of The American Society of Cinematographers. Serving with him are Hollis F. Moyse, A.S.C., C. Roy Hunter, camera chief at Paramount Studios, and others.

"None of us are so optimistic," Jackman said, "As to imagine that six brief weeks of instruction can take the place of years of practical training and experience. But by eliminating all non-essentials and concentrating on strictly practical essentials, we are confident we can train men who already have a good grounding in amateur cinematography into camera-carrying soldiers who can get the pictures the government needs."

## Controlling focus . . .

• Continued from Page 274

focus. The illustrations for this article have been prepared to afford a better visualization of the principle of depth of field. It should be remembered that as the opening of the lens becomes smaller the area that is in focus becomes greater. Thus at a smaller f number we have a greater depth of field and this is explained further in the Depth of Field Table at bottom of this page. It will be noted that if our camera is focused at ten feet and the lens opening is f/2.7, it will be in sharp focus from 6 feet to 28.5 feet; but if we stop down to f/8 we will have a much greater depth of focus, from 3½ feet to infinity.

In the illustrations, the row of cards represent the various distances focused on. The ace represents the greatest distance or infinity and the King the closest distance our camera will cover. In Fig. 1 we have focused our camera at infinity on the ace and our lens is wide open or at the largest aperture. The ace is in sharp focus, the 2 is still fairly sharp, but the rest of the cards are out of focus, the image growing progressively fuzzier as it nears the camera. In Fig. 2 camera is focused on the ace with lens set at infinity, but the lens is stopped down to its smallest opening which brings all cards up to the No. 7 into sharper focus.

TABLE OF HYPERFOCAL DISTANCES

	1.9	2.7	3.5	5.6	8	11	16
½ inch lens	25 ft.	15 ft.	12 ft.	8 ft.	6 ft.	4 ft.	3 ft.
1 inch lens	42 ft.	30 ft.	25 ft.	15 ft.	11 ft.	8 ft.	6 ft.

Camera will be in focus from ½ the hyperfocal distance to infinity for the various stops.

DEPTH OF FIELD TABLE

Distance Focused On	LENS APERTURES			
	1.9	2.7	3.5	5.6
3 feet	2' 8"- 3' 6"	2' 5"- 3' 7"	2' 5"- 4'	2' 2"- 4' 11"
4 feet	3' 5"- 4' 10"	3' 2"- 5' 4"	3' - 5' 11"	2' 7"- 8' 5"
6 feet	4' 9"- 8' 2"	4' 3"- 9' 8"	4' - 11' 10"	3' 4"- 28' 6"
8 feet	5' 11"- 12' 5"	5' 3"- 16' 6"	4' 10"- 23' 2"	4' - inf.
10 feet	6' 11"- 18'	6' 1"- 28' 5"	6' 5"- 56'	4' 4"- inf.
12 feet	8' 2"- 26' 6"	6' 7"- 54' 3"	5' 10"- inf.	4' 6"- inf.
15 feet	9' - 45'	7' 6"- inf.	6' 9"- inf.	5' 1"- inf.
25 feet	12' - inf.	9' 5"- inf.	8' 2"- inf.	5' 10"- inf.
Infinity	18' - inf.	13' 3"- inf.	10' 6"- inf.	6' 9"- inf.

Distance Focused On	LENS APERTURES		
	8	11	16
3 feet	1' 11"- 16'	1' 8"- 18' 3"	1' 5"- inf.
4 feet	2' 3"- 15' 11"	1' 11"- inf.	1' 7"- inf.
6 feet	2' 10"- inf.	2' 4"- inf.	1' 10"- inf.
8 feet	3' 2"- inf.	2' 7"- inf.	2' 1"- inf.
10 feet	3' 5"- inf.	2' 8"- inf.	2' 2"- inf.
12 feet	3' 7"- inf.	2' 9"- inf.	2' 2"- inf.
15 feet	4' 2"- inf.	3' 1"- inf.	2' 3"- inf.
25 feet	4' 7"- inf.	3' 4"- inf.	2' 5"- inf.
Infinity	4' 9"- inf.	3' 6"- inf.	2' 6"- inf.



Figure 3 represent the closest distance focused on with the largest opening. The King is in focus but the rest of the cards are not sharp. Figure 4 shows the same distance focused on but the lens is again closed down to its smallest opening and the focus extends to approximately the 8. However we still do not have both ends of the row of cards in focus. The trick is to focus at approximately the middle of the distances we want sharp. Figure 5 shows the focus on 7 with the lens wide open. Even with the lens wide open we have the 6 and 8 in sharp focus. Figure 6 shows results when we focus on the 7 and again stop the lens down to its smallest opening. The depth of field extends approximately to both ends of the row of cards. Thus, at the same opening, and by focusing in the middle of the two distances desired, we get greater depth of

field than by focusing on the nearer or farthest distances.

By using the depth of field table, one can determine the extent of areas wanted in focus at a given aperture by setting the lens accordingly. As an example, let us assume we are taking pictures of a parade and we do not want to change our lens setting. Closeups will be taken at about five feet and the longest shot we will take will be about 50 feet distant. The light calls for an opening of  $f 3.5$ . By referring to the Depth of Field Table under the  $f 3.5$  column it may be seen that if a sharp focus area is wanted from 5 to 56 feet it is necessary to set the lens at 10 feet.

A careful study of the tables will prove enlightening and it is suggested they be clipped and carried along when filming as a guide to setting camera lens for better photographic results.

## Trick shots Hollywood style

• Continued from Page 272

• FREQUENT mention is made in this article of the "Frame." This is a three-stage framework upon which various cut-outs and masks are arranged for trick effects. It was illustrated and described in detail in the March issue. A review of the March article is suggested to make clearer the procedures described here.

doorway to correspond with the shadowed area on the model set.

Having filmed the first part of the action, a black cloth is draped behind the opening in the set, the cover removed from the Frame and the second exposure made on the model. A readjustment of focus must, of course, be made and the set put into motion, either by operating the wheels and filming at normal speed or by single frame animation.

A variation of the same type of effect is shown in Fig. 2. The seated figure was first filmed against a black backcloth, then superimposed by a second exposure on the dark area of the model set representing the deck of an ocean liner. The boat, railings and deck silhouette is cut out of cardboard and set up on Stage B, receiving no illumination. The sea and sky background is painted on good thick drawing paper, fixed to a cardboard frame and placed in position just clear of Stage C. During the second exposure, this background is moved very slowly up and down to suggest the rolling of the ship. This must not be overdone as the scene is placid and there must be no suggestion that a storm is raging.

In addition, moonlight was simulated in the following way. A ragged open-

ing was cut in a piece of cardboard to conform to the "moon track" in the sea, and set up a few inches behind the painted drawing. Twelve inches further back, a lamp was fixed up and in front of it, another piece of card, punctured with many small holes. Properly manipulated, the flickering light on the surface of the sea can be accurately reproduced. A lot of trouble, perhaps, for a single shot, but worth it if you want a belated fadeout finish to your cruise film.

Ordinary children's dolls are not good subjects for animation, but amusing shots of the type shown in Fig. 3 bring novelty to the routine family film. This is a simple split screen shot, using the balcony pillar to cover up inaccuracies caused by the difference in distances between camera and subject in the two exposures. When focusing down to the doll, the lens moves appreciably nearer the high diffusion mask placed in the mount on Stage A, and this tends to upset the exact register of the right and left hand masks. Complications of perspective in the table are avoided by choosing an "eye-level" position for the table top. The balcony in silhouette is simply a cardboard cut-out mounted on Stage B and serves to give depth to the picture as well as disguise any possible defects in the masking. Animation is given to the doll, of course, by single frame exposure. The glass screen is used to check the alignment of the table top. The Frame is set up on the full size scene and the table top brought to coincide with one of the horizontal lines on the screen. When



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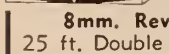
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setting up on the model, it is then an easy matter to see that the table top in this case again lines up with the same horizontal mark on the glass screen. In the same way, the figures are made of a similar size by noting the level of the top of the childrens' heads against the screen and arranging the position of the doll in the second exposure to correspond.

Without going to the extremes of cartoon work, lifelike animation is impossible, but very amusing effects may be carried out with figures cut out of cardboard and provided with simple jointed limbs. So long as the puppet is a puppet, such as a toy soldier, then the audience will not be critical of jerky movements, for they should naturally expect a toy soldier to move in this way. Combining the activities of such puppets with those of the smaller members of ones family is perhaps the most fascinating of all the varieties of camera trick work.

A typical example is given in Fig. 4. The sentry box is a proper model having genuine depth; the top of the wall and turrets beyond is a painted drop, hung between Stage B and C; the castle wall is a painted backdrop rigged up on Stage C. This enables the sentry to walk across the courtyard in the background, out of sight to the left, to reappear, coming in from the left in front of the sentry box. For this, false perspective must be introduced by having a second puppet sentry of smaller dimensions for crossing the courtyard. The interval between his disappearance and his return can be covered by a cut to another scene showing the approaching children.

For the first exposure, the backdrop is removed. With a mask in Stage A to cover the resulting opening, the sentry box and top of the wall line formed by the drop will provide a mask opening for the shot of the two children. The whole Frame must, of course, be draped with a black cloth and the apparatus set up on a suitable stone wall which will form the background. It will help the children to play their parts if a grown-up stands just clear of the mask to the left in the position which will later be occupied by the sentry.

The painted backdrop is replaced for the second exposure and the area already exposed deadened by hanging up the black cloth behind the model, in shadow, to cover the opening forming the "wall." To simplify the manipulation of the puppet, the Frame is set up in the vertical position with a piece of clear plate glass inserted in the mount on Stage B. The cardboard soldier may then be laid flat on the glass and animated by moving his legs and arms between each successive single frame exposure. Care must be taken with the

lighting to avoid unwanted reflections from the glass surface.

This trickery is carried a step farther in Figs. 5 and 6. The boys coming out of the door of the doll's house pause and wave to the doll sitting in the chair on the veranda. Then they run towards the camera out of the picture. The second doll appears in the same doorway and joins in the farewells. We use all the tricks we have learned to accomplish this.

The seated doll, the cottage roof and post and some of the background are models set up between Stages B and C, leaving an opening for the full size background, which includes the door. A black cloth is hung inside the door to provide a dead black neutral background in the doorway. The glass plate is inserted in Stage B and the outline of the doorway carefully marked. The plate is then removed for later use.

After draping the Frame in a black cloth and using the model set as the mask, the first exposure showing the children is made. A further fixed length of film is then run off on the same scene but with the children out of the picture. The film is wound back, the model set illuminated and, with the black cloth behind the opening on which the first exposure was made, animation of the seated doll is carried out on the first part of the film. Further animation of the seated doll is then carried out on the second part of the film, bearing in mind that in the finished picture, the second doll will have appeared in the doorway. This second part of film is now wound back.

By making use of the markings made on the glass plate, a mask is cut for insertion in Stage B having an opening corresponding to the doorway. The black cloth was in position behind this opening in both the first and second exposures and the film emulsion is therefore unaffected. The second doll is now introduced, appearing in the doorway, to join in the farewells by further animation throughout the second length of film. Careful cutting between the two lengths will enhance the illusion.

In combining real life with models, perspective must be watched. Matters are simplified if the camera is kept fairly level. If it is remembered that a level line through the camera lens passes on to the horizon, this "eye-level" can be marked on the glass on Stage B. It will then be a simple matter to see that the horizon line coincides in the two exposures. Exaggerated camera angles introduce complications but these can be dealt with as experience is gained.





# Filming your first movie . . .

• Continued from Page 270

er's getting the breaks here, but we're building up a little suspense before revealing the baby. Now we cut in with a closeup of the baby—with the camera seeing her from the mother's eyes. Next cut back to mother as she lifts baby from carriage or bassinet, gives her a tender hug then places baby on her lap facing the camera.

Baby fingers and toes are always cute to look at. Make closeups of these as mother fondles them. Then, if you like, cut back to a full closeup of mother and baby. Thus we have a tight little sequence of the baby, wherein mother plays a supporting role, and which adequately serves as a sequence for the movie biography of the child which will take form gradually as other shots are made at later dates.

Where many cine filmmakers fall down in their technique is in filming purely scenic material. When encountering breath-taking scenic vistas during travels, there's a natural urge to make a shot of the scene, snapshot fashion. If a dozen or more such shots are made consecutively and then screened in the same order, they will not be as impressive as though each had received a little buildup with complimentary shots. A series of single shots of each of the geysers in Yellowstone Park is interesting. They could prove boring. But the filmer who will concentrate on two or three of the most spectacular geysers, depicting each in a group of shots from various angles, will bring back the most interesting picture. How much more impressive than a single shot of Old Faithful in eruption, would be a sequence of shots showing first, from a long-shot set up, the locale with groups of visitors awaiting for the scheduled eruption; a medium closeup of some of the visitors with their eyes, and their cameras, too, trained on the geyser's cone; then another shot of the visitors registering surprise and awe as the geyser begins to erupt; followed with a long shot of the geyser in full eruption.

The importance of shooting subjects in a sequence of long, medium and close up shots should not be underestimated. After all this is the established technique of the professionals' and proven by them as the only formula that gives screen audiences a satisfactory glimpse of a subject. Because of the comparatively smaller screen, it is all the more important that most of home movie filming be done in closeup in order that the objects filmed may be clearly shown. In making movies of children particularly, shots should be made in

closeup and semicloseup to increase interest.

In filming straight vacation or travel pictures, that is, where no scenario or shooting schedule has been planned in advance, a "running gag" or a series of tie-in shots should be introduced that may be used later in editing the picture to tie all scenes together and thereby provide continuity. One "running gag" seen in a recent vacation picture involved one man in the party who failed to bring along a bottle opener. All through the picture, shots are cut in showing the man struggling to open the bottle. Toward end of the picture a girl in the party goes to the aid of the unsuccessful bottle opener, flips the cap off nonchalantly and walks away in apparent disgust. Another, mentioned within these pages numerous times, was the gag idea used on a vacation picture involving the camping trip of two couples. There are frequent scenes of some luscious food being prepared over camp fires. Following such scenes, a shot was cut in of one of the girls quietly munching on a hot dog which contrasted in a humorous way with the more delectable food shown in the preceding scene.

These ideas are as simple as they sound and as simple to film. But they add tremendously to an otherwise unplanned collection of vacation or travel shots. For a series of tie-in shots for vacation pictures, we can always recommend the one showing the gas tank being filled to overflowing. The vacation scenes are preceded by a planned sequence showing the vacationer driving into a gas station. His car is loaded with luggage, etc., and the dust of extensive travel is evident on the car.

The vacationer gets out of his car and begins to tell of his trip to the station attendant while gas is being pumped into the tank. Spoken subtitles indicate this and immediately following are shots of the particular part of the trip described. There are frequent flashbacks showing the two men talking and the hose still in the gas tank. Toward the end, the two men are shown in a medium shot—the station attendant listening attentively as the vacationer relates his travels. Then follows a closeup of the gas tank and hose, with gasoline overflowing, then a flashback to the attendant as he discovers the wasting gas.

Any movie amateur can, with a little imagination, devise equally clever running gags or tie-in shots for his pictures. They can be filmed more effec-

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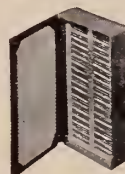
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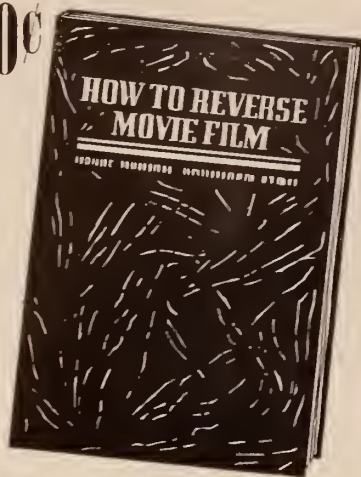
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tively, of course, if they're planned in advance. And they inject continuity into a film that can be obtained in no other way.

To summarize our seventh lesson: the important thing in any motion picture is continuity. Continuity makes movies real. Next, but not least important, is the practice of building for sequence and altering our shots from long to medium or close-ups. All this must be done at the time of shooting and therefore requires a little careful thought and planning before pressing the camera starting button. But it pays dividends in the long run in pictures with more lasting interest.

## Reviews...

• Continued from Page 267

complete change in demeanor as a result of his dream.

Cutting or shortening of scenes is suggested in the action showing the wife explaining dinner delay to husband, then again in the action where husband, while watering lawn, inadvertently turns hose on next door neighbor's washing.

This filmer did a nice job of titling. Main and credit titles were placed on a venetian blind and the transition from one title to the next was accomplished by closing then opening the blind. Another titling effect which made the action more logical was the super-imposing of a newspaper headline over the scene of the husband asleep in the chair.

"Trouble Takes Leave" suffers chiefly from lack of logic. Running 200 feet in 8mm. Kodachrome, this is a production of H. L. Brand of Palo Alto, Calif. Apparently this filmer intended as the plot of his story the disposal of his old car and the acquisition of a new one. However, continuity is somewhat vague. Much that is vital to the story is omitted.

Comedy gags are attempted, such as the effort of the man to repair the stalled car. The man is shown taking countless parts from under the hood. This is carried too far in uninteresting footage to be effective. Comedy must be spontaneous and a better way to get this gag across would be to show the man starting to dismantle the motor then cut to a shot later showing the parts piled high beside the car. Its brevity in shots like this that determines the comedy effect.

Photography was consistently good but use of a tripod would have improved many shots considerably. Even without a tripod it is always possible to use some solid support for the camera which is essential for good cine photography.

Titles were made and developed by the filmer and suffer somewhat by a composition style that is definitely outmoded. Spoken titles were written thus: "Mary: Where are you going, Ted?" It is not necessary to indicate in a title who is speaking. The preceding action or the text itself should denote this.

Further study of continuity through repeated screenings of this picture should enable filmer to re-edit for improvement.

## Reel Fellows...

• Continued from Page 262

cident—providing the Navy censors release them to me."

Age is no barrier in the hobby of making movies. Reel Fellow Carl A. Sederquist, Malden, Mass., has been shooting movies ever since his 50th birthday. We welcome this veteran to our ranks! "Having read much of your Reel Fellows organization," writes Sederquist, "I now send my membership application and one dollar to cover membership fee. I have been an amateur movie maker for the past 13 years. I am 63 years old and still going strong." Which is amply evident from the accompanying photo.

AMONG the first to be accepted for specialized training in 35mm. cinematography for field service with the Army Signal Corps, is Dudley Porter, member of the national association of Reel Fellows and producer of "Fledglings," the Movie of the Month for April 1941.

Porter has been an enthusiastic 8mm. filmer for many years and has several "feature-length" amateur productions to his credit. At the time of enrolling for the Signal Corps' training, he had just begun a new picture depicting the everyday life of the average man rated 3-A in the draft.

Reel Fellows and Home Movies' staff join in wishing Dudley Porter success in a new phase of a field that has always been more than a hobby to him.

## Workshop...

• Continued from Page 279

rangement is set up between rewinds and in path of the film. Film is threaded "under and over" as shown, with felts of first two spools moistened with carbon tetrachloride. This cleans the film. Remaining dry spools absorb the cleaner and at the same time removes dirt and oil from both film surfaces.

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Kansas City, Mo.



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# TITLE *troubles*

By GEORGE W. CUSHMAN

**I**F you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

*Q. I have followed your recent suggestion to take meter reading of sheet of neutral gray paper to obtain proper exposure for Kodachrome titles. However white backgrounds still turn out over-exposed while dark backgrounds are under-exposed.—L. J. H., Terre Haute, Ind.*

*A.* The suggested "gray paper" procedure, properly followed, will net accurate results for titles on colored backgrounds. In the case of extremes—white or black backgrounds—it will be necessary to compensate for same, allowing an extra stop for black and closing down one stop for white backgrounds or title cards.

*Q. At what distance from camera should titles appearing each month in HOME MOVIES be filmed?—A. E. W., Salem, Ore.*

*A.* HOME MOVIES' titles are designed especially for type-writer titlers focused at 6"—i. e., title card is set up 6" from camera lens. Such titlers provide a field area  $2\frac{3}{8}" \times 1\frac{3}{4}"$ . Titles are  $2\frac{7}{8}" \times 2\frac{1}{8}"$ , thus providing ample leeway should camera not be accurately centered. The extra margin also allows these titles to be used with some titlers set to photograph at a distance of 8". However, it then becomes necessary to mount title on another card to provide additional area required as the 8" distance allows for a field area of  $3\frac{1}{8}" \times 2\frac{3}{8}"$ .

*Q. When using an auxiliary lens for shooting titles with a camera fitted with a focusing lens, at what distance should camera lens be set?—D. W. G., Topeka, Kas.*

*A.* Always at infinity, if it is desired to obtain sharp focus at the distance prescribed for the particular auxiliary lens. For example, a 5 diopter lens will focus titles sharply at a distance of 8 inches—providing camera lens is set at infinity.

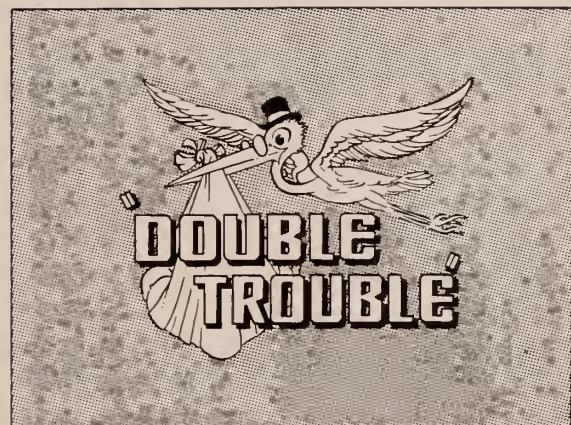
*Q. My titles filmed with positive under photofloods, are always lighter on one side than the other. What causes this?—B. B., Littleton, Colo.*

*A.* Most probably uneven illumination. If you are using two photofloods, one may be brighter (used less) than the other, or one may be located closer to the title card than the other. Try placing photofloods equidistant from title card and make sure both lamps are of equal age.

*Q. What is the accepted style of sub-titles; should they be plain or lettered over ornamental backgrounds? I've heard many "pro's and con's" on this.—C. H. K., Louisville, Ky.*

*A.* Sub-titles should be as simple in composition as possible. Decorations only serve to detract the eye, consume time required to read text. Letters neatly arranged on one-color backgrounds are most acceptable. Decorations are o. k. for main, credit and end titles.

# HOME MOVIE TITLES





# CLASSIFIED • ADVERTISING

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- **BASS SAYS:** A hot tip—Buy from Bass for Satisfaction.

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- 16mm. Stewart-Warner, 1" F:1.5 Graf, with case, \$29.50.
- 16mm. Cine Kodak Model E, F:3.5 lens, \$32.50.
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- 16mm. Keystone Model A-3, 1" F:1.5 Wollensak, \$54.50.
- 16mm. B. & H. Model 121, Cooke F:2.7 lens, \$57.50.
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- 16mm. B. & H. Model 141 Magazine, fitted with Cooke F:2.7 fixed focus, \$87.50.
- 16mm. Cine Magazine Kodak, F:1.9 lens, with case, \$92.50.
- 16mm. Victor 3 Turret, Cooke F:3.5, 1" F:1.5 Wollensak, 3" Telephoto and case, \$124.50.
- 16mm. B. & H. 70DA, 1" F:1.8 Cooke, 20mm. F:3.5 Cooke and 3" F:4 Wollensak, Case, \$235.00.
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- Cine Kodak Special, latest model, Kodak F:1.9 lens, \$445.00.
- 8mm. Bell & Howell Companion F:3.5 lens, \$42.50.
- 8mm. Cine Magazine, Model 90, F:1.9 lens, with case, \$92.50.
- 8mm. Zeiss Movikon, Zeiss Sonnar F:2 lens and case, \$125.00.
- 8mm. B. & H. Aristocrat, with focuser, Cooke F:2.5, 1" Wollensak F:1.5 focusing, 1 1/2 Britar F:2.7 with finder lenses, case, \$207.50.

### RARE CINE LENSES

- 25mm. Schneider Xenon F:2, focusing C mount, \$52.50.
- 1" Dallmeyer F:0.99, focusing C mount, \$85.00.
- 1" F:1.8 Cooke lens in C mount, \$42.50.
- 8mm. Cine Magazine, Model 90, F:1.9 lens, with case, \$92.50.
- 2" Cooke F:3.5, C mount, \$65.00.
- 2" B. & H. Acura F:2.8, C mount, \$67.50.
- 50mm. Meyer Makro Plasmat F:2.7, focusing C mount, \$63.50.
- 3 3/4" Cooke F:3.3, C mount, \$87.50.

### USED PROJECTORS

- 16mm. DeVry Model G, 200 watt, motor drive, \$17.50.
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## Help your fellow home movie shooter have fun!

Dig down in your movie closet for that extra set of splicers and rewinds that unused camera, that spare titler or projector.

They may be just the thing another hobbyist needs. There are two ways of turning these unused pieces into film and new equipment. Offer them for sale or trade to your favorite camera store . . . or advertise them in **HOME MOVIES Classified Section.** Ten cents a word, minimum two dollars.

## FILM RELEASES

- **SOUND and Silent Films** exchanged, bought, sold, rented. Bargains always. New Free lists. **FRANK LANE,** 5 Little Bldg., Boston, Mass.

- **8MM.-16MM.** films bought, sold, exchanged. Silent-Sound odd reels, \$1.50, complete subjects \$2.00 up. Catalog, sample film, 10c. **INTERNATIONAL,** 2120 Strauss, Brooklyn, N. Y.

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- **MOVIES** for grownups. (Not Arts). Many in Kodachrome, 8mm., 16mm. Lists, handy lens cloth, dime. **JENKINS,** 392, Elmira, N. Y.

## FILMS

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- **ESO-S** saves you 50 per cent on spooled film costs. What is **HOLLYWOOD SEPIA?** See page 286.

## HOBBY BOOKS

- **SAVE MONEY** in wasted film and increase your enjoyment of home movie making by having a complete textbook on operation of the movie camera. Lack of knowledge results in wasted film and loss of enjoyment. If you're a beginner in cinematography you'll want a copy of "How to Use a Movie Camera." Just 50c and well worth it.

There's fun and satisfaction in processing your own film, besides enabling you to use inexpensive bulk film. Full of instructions and advice by experts, plus complete, easy-to-understand plans for building your own processing equipment. "How to Process Movie Film" is a money saver at 50c, postpaid.

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this  
year . . .**



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**CONTEST CLOSSES SEPTEMBER 30TH! START FILMING NOW!**

#### **CONTEST RULES**

- Entries limited to 16mm. and 8mm. films. No. 35mm. reductions eligible. No restriction as to length or subject. You may submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. Where return postage is omitted, film will be returned via express, collect. All entries will be promptly returned after review by judges.
- Don't wait until final week to submit your films. Send them in as soon as ready. They will be reviewed, judged, and graded and a full report of same filed for consideration at time of final judgment. Films should be available for a second review by judges at close of contest if necessary.
- All entries should be titled at least to the extent of a main title. Adequately titled films improve their standing in the contest. Professional or laboratory produced titles are permissible.
- Be sure to label your film reels and containers, giving your name and address and the title of your production.
- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

## **HOME MOVIES**

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America on the eve of its greatest military effort.

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# HOME MOVIES



C. E. Bell

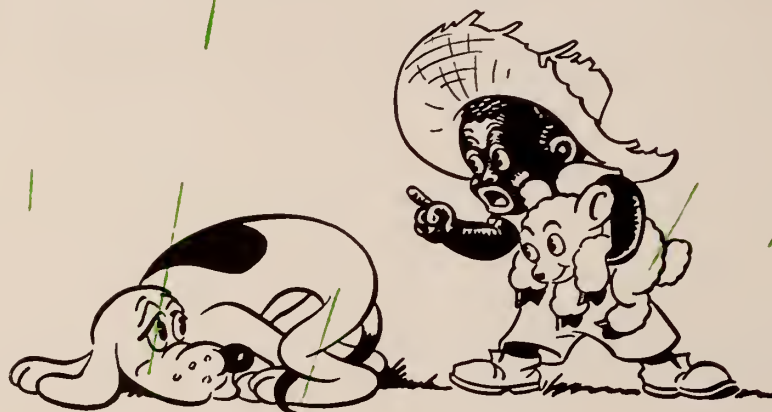
**August • 1942**

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**S**OMETIMES mischievous, sometimes the hero of fantasy, oftentimes the victim of his own pranks, little colored Bosko, is one of the most delightful characters ever to emerge from the cartoon field of entertainment. Whether his escapades take him into a haunted house or a hen house, the result is always one of great sympathetic humor. With his pal dog, Bruno, he is typical of the little waif who constantly gets himself all mixed up with nature and with fears of those things he never quite understands. You'll love Bosko, especially in all of his latest releases listed below:

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Bosko and Bruno go to the circus where he gets tangled in a toy balloon and is carried into the top of the tent. Climax is the release of the circus fleas, which stampede the animals and wreck the circus.

★

### BOSKO'S PHOTO FINISH . . . 1802-A

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Also

BOSKO'S BAD WOLF . . . . . 1803-A  
 BOSKO'S BEAR ESCAPE . . . . . 1804-A  
 BOSKO'S SPOOKS . . . . . 1805-A  
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### HEN PECKED BOSKO . . . 1806-A

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★

### BOSKO'S MAGIC CARPET - 1808-A

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# home MOVIES

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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



• Keep 'em flying! Buy Bonds and  
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AUGUST

1942

NUMBER 8

VOLUME IX



## REEL FELLOWS

A friendly fraternity of  
movie amateurs spon-  
sored by Home Movies  
magazine. Your mem-  
bership is invited.

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## The Reader



## SPEAKS

### Faked Shot

*Interesting the ingenuity displayed by some amateurs in getting a needed shot; and think of the extra fun they have!*

Dear Sirs: I was interested by Fred A. Hager's letter in the Reader Speaks department of the April issue wherein he told of hanging out on the running-board of his car to get a shot of the car wheels turning to splice in with his vacation pictures.

You may remember seeing similar shots in my various travel films which have been sent you for review. However, I filmed these shots by a much safer method right in my own garage. I jacked up one of the rear wheels so the tire would just clear the floor. Then I set up my camera and focused on the wheel so bottom of tire just barely showed. To provide the effect of a very dusty road, I employed our Electrolux vacuum cleaner and a few handfuls of flour.

I had my son start the car motor and thus spin the jacked-up wheel equivalent to about 45 miles per hour, and with my daughter standing on the rear bumper rocking the car and my wife sifting flour in front of nozzle of vacuum cleaner which was adjusted to exhaust air, I made the shot in about 15 seconds. The shot was such a success it has become a "stock" scene for other movies made since, having been duplicated in extra footage by printing in my camera.

—R. C. Denny,  
Fresno, Calif.

### Wants Plans

*Here's opportunity for some cinematic to do a brother cinebug a favor:*

Dear Sirs: I am interested in building a flexible-shaft-driven turntable for my Stewart-Warner 16mm. projector and would appreciate it if any HOME MOVIES reader could give me construction details. Will reciprocate with footage from beautiful Banff and Lake Louise.

—W. G. Stunden,  
404 Public Bldg.,  
Calgary, Alta., Canada.

### Lucky

Dear Editor: You possibly have read of the fairy that waved the magic wand and thus produced miracles. Well, here's one for the books, too. Sometime ago, I was helpful in securing a contract for one of my friends that netted several

thousand dollars. Sometime later, this friend visited my home and asked what his company owed me for my efforts in their behalf.

Of course, what I did was just a friendly courtesy and I expected nothing. However, as we talked my friend asked what would be the first thing I would buy if I became suddenly rich. I told him it would be a Bolex camera and a Brown Micromatic titler. We spent the rest of the evening playing cards and chatting about the war, etc., thinking no further about my wishes.

Two weeks later, the expressman delivered a box at my house containing a brand new Bolex camera and Brown titler—a gift from my friend's employer.

Subsequently I bought a set of Mitens title letters but have been unable to bring my titles into sharp focus with the f/1.9 lens. Please tell me where the trouble lies.

—Chas. T. Vollers,  
Jacksonville, Fla.

*(Of course, we wrote reader Vollers and advised an auxiliary lens must be used for closeup filming with all cine lenses; suggested he refer to the tables on pages 76 and 77 of "How to Title Home Movies" for data as to proper auxiliary lens to use.—ED.)*

### Swap Opportunities

*The following letters tell of film wanted or footage to swap. They are printed without obligation. If you have film to swap or need a scene or two of some distant locale, let your wants be known here:*

Dear Sirs: I am in need of 8mm. black and white scenes of hospital activities and would like to obtain a complete hospital picture or one showing general interior hospital atmosphere and procedure.

—A. DeCaprio,  
Brooklyn, N. Y.

Gentlemen: From my recent film production "Luray Caverns and Shenandoah National Park," I have about 600' of 16mm. Kodachrome scenes which was not used in the production. About 400 feet consists of scenes in Shenandoah National Park filmed along famed Skyline Drive and the balance is interior views of Luray Caverns of Virginia.

I will exchange this film as a whole

• Continued on Page 334



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Immortal page in U. S. history! A telling blow to Hirohito's fleet! See Army flying fortresses take off... Navy fighters rise from carriers to attack the enemy! See Jap bombers attack our ships... and be repelled! See Jap ships smashed and burning! The mighty movie that every projector owner should possess! Own it now!



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On-the-spot pictures of this historic battle! Filmed under fire as Jap bombers and torpedo planes attack! Ride on the U.S.S. *Lexington* as she steams into the conflict! See her planes fly out to make history! Then—the great ship stricken when her mission has been completed! ACTUAL VIEWS OF THE BURNING, EXPLODING LEXINGTON!

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# Information PLEASE

**Flaw In the Lens** (James Mackamer, Houston, Tex.)

*Q. I have a ——— 8mm. camera and the pictures I take with it seem to be out of focus on the left side. I have taken the camera personally to the factory for inspection and while the technical department admits that something is wrong, still they insist—after examining my camera—that both camera and lens are in perfect condition. I've made tests, too, projecting my film with several makes of 8mm. projectors and in each instance the film projects with the left side of the picture out of focus. What do you think causes this trouble?*

*A. The only test you apparently have not made is to try filming with another lens in your camera. Go to your dealer or to the factory and ask them to fit another lens to your camera—loan it to you just long enough to shoot another roll of film. If the resultant roll is also out of focus, then you may be quite sure there is something wrong mechanically with your camera—probably in the channel of the film gate which does not allow the film to lie flat against the aperture. If the film comes up sharply focused, you'll know the fault lies with your present camera lens.*

**Safety Guaranteed** (Harry Hilliard, Pueblo, Colo.)

*Q. I would like to submit for review a film I made recently but I'm a little timid about risking it in the mails. You see, I wouldn't want to lose it or have it become damaged in any way. What is the best method for shipment?*

*A. If you'll mark your reel and container plainly with your name and address, then ship it to us via insured Parcel Post or Railway Express, it will arrive safely. All films sent the editors for review are returned by Railway Express and are adequately insured. To date, no films sent in for review have ever gone astray during transit.*

**Dolly Shot** (Barry Horton, Dallas, Tex.)

*Q. In shooting a dolly or trucking shot—that is, moving in closer to subject with camera while shooting—isn't it also necessary to gradually change focus of lens at the same time?*

*A. This would depend upon the aperture at which you were shooting. If you were using a small lens stop, depth of focus would be extreme, at least sufficient to keep subject in sharp focus*

• **READERS:** This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

throughout the average dolly shot. Under adverse light conditions or indoors with insufficient artificial light necessitating shooting at  $f/3.5$  or less, it might be necessary to adjust focus of lens as you approach subject with camera in the dolly action.

**Frame Size** (Alfred Tucker, Hillside, N. J.)

*Q. If an 8mm. and a 16mm camera were set up side by side at a given distance from a scene or object, would they both register the same proportion of the scene?*

*A. Yes, assuming the 16mm. camera is fitted with a 1 inch lens and the 8mm. camera with the usual  $\frac{1}{2}$  inch lens.*

**Haze Filters** (O. J. Seifert, M. D., New Ulm, Minn.)

*Q. I own a 16mm. Eastman camera. In making sunset shots, kindly advise if a haze filter should be used and also what lens opening. Also, if haze filter should be used in close-ups or just long shots.*

*A. Purpose of haze filter is to enable lens to penetrate haze in distant scenes and thus obtain definition in distant objects such as mountains, etc. There would be no advantage in using it for sunset shots. Nor is there any benefit obtained in using a haze filter in medium or close-up shots.*

*Best sunset shots are obtained with lens stopped down to enhance silhouette effect of cloud formations.*

**Blue Photofloods** (M. H. Roberts, Portland, Ore.)

*Q. What is the Weston rating for regular Kodachrome when used with G. E. daylight blue Photofloods? I have four rolls of 8mm. regular Kodachrome on which expiration dates are drawing near. In order to use up this film before expiration, I'm obliged to film indoors. The use of daylight blue Photofloods seems to be the only solution. However, I have failed to find anything but opinions on the correct meter reading to use. If the color temperature of the blue*

• Continued on Page 329



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*Again and Again!*

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COLOR MOVIES!**

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A

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This summer, when short holidays from war work are the rule, make every hour off-duty bring extra pleasure! *Take movies with a Revere!* You'll have a grand time taking the pictures—and an even bigger thrill later when you see the action scenes of your family and friends projected on your home screen.

The Revere has a fine lens to record the image in sharp detail and an *exclusive reciprocating sprocket film control* to assure steady pictures (no tugging on the film gate). A visible footage counter, *precision-built mechanism* with powerful motor and positive speed governor control, a choice of 5 speeds, including slow motion—and many other advanced features make the Revere today's outstanding 8mm. cine equipment. Ask your dealer for a demonstration of this camera and the famous Revere 8mm. Projector! Write for literature. Revere Camera Co., Dept. 8HM, 320 East 21st Street, Chicago, Illinois.



**REVERE "99" CAMERA**  
permits quick-change from regular lens to telephoto and vice versa. It has a turret head and an extra optical view finder for use with telephoto lenses. Complete with one Wollensak F2.5 lens, \$77.50.



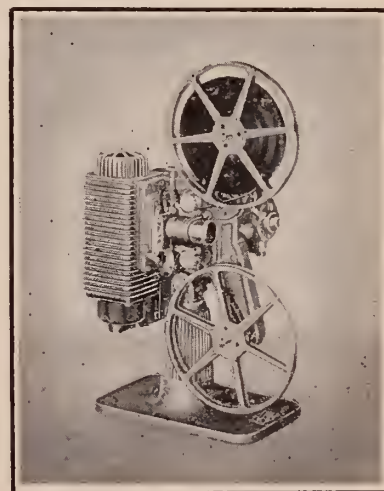
### **REVERE MODEL 88 CAMERA**

uses economical 8mm. film, color or black-and-white. Easy to load and to operate. Eastman-licensed spool and spindles. 5 speeds, (8, 12, 16, 24 and 32 frames per second) for normal action, ultra fast or slow motion movies. Built-in optical view finder with large eye piece. Visible footage counter. Exclusive reciprocating sprocket film control. With fast Wollensak F 3.5 lens, \$38.50.



### **REVERE 8MM. PROJECTOR**

Its time-proved 500-watt optical system, with F 1.6 lens, shows 8mm. movies at their brightest. Model 80 (shown here) complete with lamp, lens and one 300-foot reel, \$75.00. Model 85, same as "80" plus beam threading light, micro-tilt, light diffuser, and de luxe carrying case, \$89.50.



**Revere Model 80 Projector**



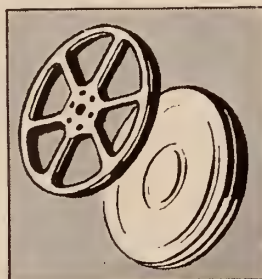
**Revere** *Quality 8mm Equipment*



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Regular \$1.75

Clamp model for use with No. 1 photoflood lamp.

**\$1.40****REELS AND CANS**

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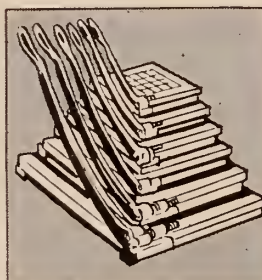
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for the combination

16MM., 400 FEET

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for the combination

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# It's NEW to me . . . !

By CINEBUG SHOPPER

**Frame Enlargements**

A new service to 8mm. and 16mm. movie amateurs is available through the Superior Bulk Movie Film Co., 188 West Randolph St., Chicago. It consists of enlarging frames of 8mm. or 16mm. black and white or Kodachrome film to album-size prints. "Enlargo-Prints," as they are called, are 2"x2 1/4" for 8mm. frames and 2 1/4"x3 1/4" for 16mm.

All that is required to order Enlargo-Prints is to send a section of film at least 6" in length with the frame desired to be enlarged properly marked on margin of film. Enlargo-Prints are offered at \$1.00 for 8 pictures (2 prints each of 4 different frames) or 2 single prints from any one frame for 30c.

**Processing Service**

ESO-S Pictures, 3945 Central St., Kansas City, Mo., announce that they have been licensed by Eastman Kodak Co., to process all types of double 8mm. cine films including their own versatile line of seven emulsions.

Another recent announcement by ESO-S is the addition of a new film—the seventh—to their group of reversible 8mm. films and trade-marked ESO-C. This is a new monochrome emulsion in a warm sepia tone for all double 8mm. cine cameras. Price of \$1.30 per spool includes processing, slitting and return on projection spool.

**Chemical Fade**

Fromader-Genera Co., Davenport, Iowa, have placed on the market a new prepared dye trade-marked Genera Fadeout for making chemical fades in 8mm. and 16mm. films after exposure. Solution is prepared from the dye, placed in a bottle or other tall container and the film immersed slowly then withdrawn. Fade results from impregnation of dye in emulsion of film. Price of Genera Fadeout is \$1.00 per bottle.

**Filter Data**

Chess-United Co., Inc., Emmet Bldg., New York City, announce distribution of a new brochure entitled "A New Era In Filter Photography" which contains not only information on how to use Omag and other filters, but the latest exposure factors for Agfa, Defender, DuPont and Eastman films.

Brochure is available free by writing directly to Chess United Company.

**Modernize**

A complete modernization service is now available to owners of Filmo "eights" through Bell & Howell's factory at Chicago which enables Filmo owners to acquire special camera features ordinarily available on new models but curtailed because of war production.

Among the features which can be built into most Filmo "eights" at the Bell & Howell factory are windbacks, frame counters, critical focuser, modern exposure guide, and alteration of filming speeds.

For further information write Bell & Howell, Chicago, Ill., or their nearest branch office.

**Filming Ideas**

Unprecedented demand has made a second printing necessary on the two new booklets recently offered by Ver Halen Publications—"50 Ideas for Filming Children" and "50 Ideas for Vacation Films." Each booklet sells for 25c and is crammed full of plot and running gag ideas that will furnish incentive for filming the baby or one's vacation trip this summer.

Booklets are available from dealers or direct from the publisher, 6060 Sunset Blvd., Hollywood.

**Auricon Licensed**

The E. M. Berndt Corporation of Hollywood announces the signing of a license agreement for the manufacture of Auricon 16mm. "Talking Picture" cameras and recording equipment under patents and inventions of Radio Corporation of America, General Electric and Westinghouse.

This patent license agreement is said to cover all equipment bearing the trade name "Auricon" even though purchased before the new agreement was drawn up.

**TO OUR READERS**

We will appreciate calling our attention to any misleading claim made by any advertiser in HOME MOVIES whose product or service proves unsatisfactory.

Should an article prove other than advertised, or if a service is not prompt, immediate notification will enable us to enforce upon the advertiser necessity of adjusting his product or service to the maximum high standard of quality required by this publication of its advertisers.



# REVIEWS ...

## *of Amateur films*

B y J . H . S C H O E N

**M**OST of us master one thing at a time. As we learn one lesson, we progressively move to the next. In due time, we know how to photograph, edit and title our movies and do it well. This is the object of HOME MOVIES' film reviewing service which endeavors to guide the amateur step by step toward the goal of good picture making. It is really an individual service as compared to the publication of reviews here.

Every reader of HOME MOVIES, whether a subscriber or not, is invited to submit his films for review and constructive criticism without obligation. Films that present problems which the editors feel are of general interest to all readers will be analyzed in this department. Each film will be graded one, two or three stars and returned with an animated leader indicative of the editors' evaluation.

**R**ating a 3-Star leader this month is "Rubbering 4100 Miles," an 8mm. Kodachrome picture 1100 feet in length by Alex W. Morgan, Toledo, Ohio. Morgan is a good photographer, having a Movie of the Month already to his credit: his 8mm. Kodachrome picture "Dedication" reviewed in the August 1941 issue. His latest picture is a record of a vacation trip to Florida in which his genius at editing and titling is clearly evident.

Highlights are the zoom and flop-over effects in the titles and the animated map which opens the film and traces the route of travel which, incidentally was by automobile and hence the title. The film is narrated in titles spoken by a little toy teddy bear, a sort of mascot which is shown dangling from the mirror above the windshield in the opening scenes. Later, the little bear is to be seen in other locales as he is cut-in in closeup preceding a title.

Tie-in shots that maintained the thought of travel consisted of closeups of a revolving automobile wheel. Closeups of road signs were frequently used to indicate a location, city or town. Subject matter of scenes was interesting sights encountered in the trip to Florida and return.

This film could be improved for general audience screening by eliminating some of the inserts of the teddy bear. The repetition proves a little tiresome

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

and his appearance before every title is not essential, as the opening sequence indicates the little toy as the narrator.

Also, cut-backs to the revolving wheel and tire are altogether too frequent, especially in a picture of this length. And by deleting some of the road signs, especially those which precede titles, along with the deletions suggested above, this film can be materially shortened to advantage.

Good composition, consistent "on-the-nose" exposure, and some nice sunset shots marked the photography as exceptional.

"Dreams" was classified as a 2-Star picture and is commendable for the ambitious effort of its producer at trick photography. It was filmed by Bob Mayne, Muskegon, Mich., and runs 75 feet in 8mm. black and white.

The picture begins by showing a mother reading a fairy tale to her daughter at bed time. The child smuggles the story book to her bedroom. After mother bids her good night, she snaps on the light and continues to read. She soon falls asleep, however, and dreams of the Teeny Weeny Tots, the subject of the fairy tale.

The sequences that follow are accomplished in double exposure trick photography in which the child is shown playing with a group of tiny playmates, smaller than elves. Effect was achieved by first filming the child normally, but with part of scene area masked off, then backwinding the film, masking off the area previously exposed, and by setting

• Continued on Page 329

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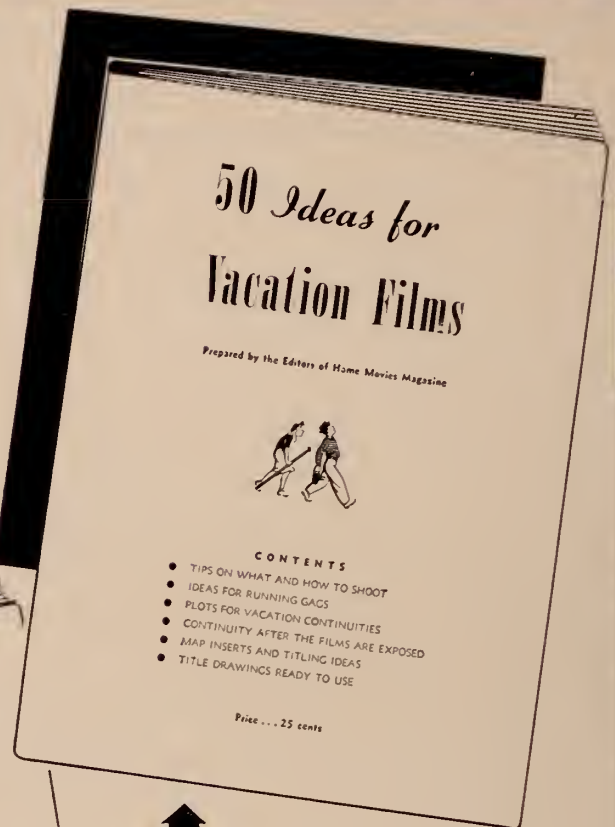
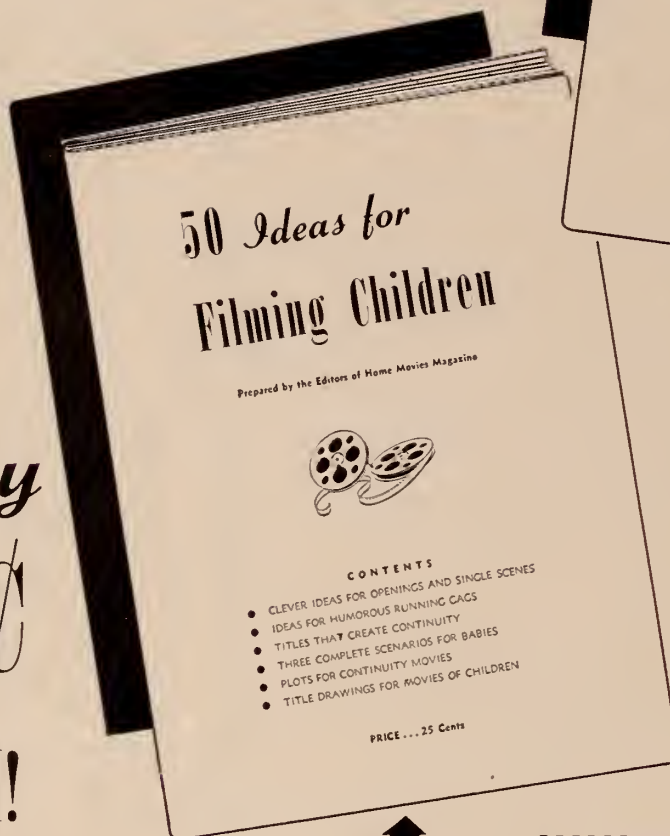
# Big News For Movie Amateurs!

## Two Booklets full of Filming Ideas!

*New from cover to cover—they're packed with practical filming plots that are easy to shoot and certain to make your movies more entertaining. If your problem is lack of filming ideas these two booklets will supply what you need!*

*Only*  
**25¢**  
*EACH!*

Anyone can make movies of kiddies, but how many start filming with any idea of interesting continuity? Here's a new book filled with filming ideas for children's movies, published at the request of thousands of HOME MOVIES' readers who recognize a need for such helpful service. Don't shoot another foot of film until you've read this book—gotten an idea that'll make your children's movies the talk of the town! Its complete, too, with several art main titles. Only 25c, postpaid.



If you're plotting a movie of this year's vacation, or want to heighten interest in last year's vacation film with a good running gag, this booklet offers 50 fresh professionally conceived filming ideas that any amateur can use. Replete with interesting and humorous continuity plots, ideas for running gags, plus several timely art Vacation titles. Its a lot of value for only 25c.

**Order NOW!**  
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### HOME MOVIES

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Enclosed please find \$..... for which please send postpaid..... copies of "50 Ideas for Vacation Films" and..... copies of "50 Ideas for Filming Children."

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# HOME MOVIES

Published in Hollywood

AUGUST 1942



## SCREEN 'EM WITH SOUND . . .

**Post recorded sound now  
available at moderate cost**

**B Y G O D F R E Y E L L I O T T**

**B**ECAUSE of the great improvement that has been made within the last few years in 16mm. recording equipment and technique, a great many home movie fans are just beginning to realize how easily and at what relatively small cost a sound track can be added to their prized reel of 16mm. film.

Chief among movie amateurs interested in the lowered costs of post recorded sound are those who have successfully produced Civilian Defense films and who now wish to add sound in the form of spoken commentary and musical background. Among the most recent amateur produced Civilian Defense films to which sound has been added are "Fire From the Skies" by the Long Beach Cinema Club and "Air Raid" by the Linden (New Jersey) Cinema Club.

In a recent article entitled "Sound Tracks for School Movies" (HOME MOVIES, September 1941) this writer reported the results of a survey of post recording prices in effect in the 16mm. field at that time. It was reported then, and can be restated now, that prices for recording one 16mm. reel of music and/or commentary from script to combined sound reversal dupe

range from \$75.00 to an approximate average of \$140.00, and up as high as one wishes to go.

Excellent results are being obtained with 16mm. recording by the laboratories charging from \$75.00 to \$125.00 per reel. The writer has used recording done at \$75.00 per reel, and can report that it is of very acceptable quality. When one learns that this price includes narrator's fee and finished sound print in the form of a reversal dupe, the work becomes all the more amazing.

Suppose you have a cherished reel of family shots, a well-edited reel describing the tour you took last summer, a documentary reel you have shot for one of your local business houses or a film on Civilian Defense. Here's your opportunity to make a truly professional job out of your finished product. Imagine being able to dispense with the clutter of disc recordings you have been using with the film. For as little as \$75.00 you can have the mood music or interpretative commentary added, then sit back and let the sound projector take over the remainder of the work for you.

Let's not forget that we're talking here of indirect or off-stage recording; recording of dialogue in synchroniza-

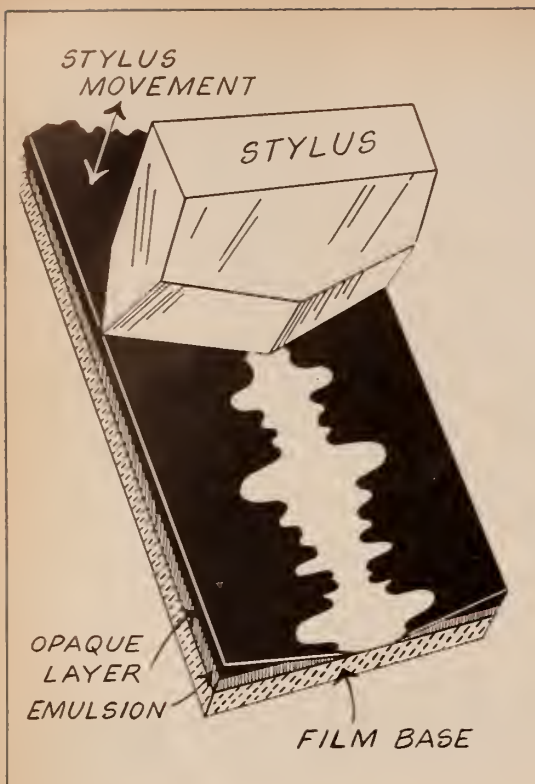
tion with your screen characters requires a sound crew at the time the scene is photographed. Through the laboratory to which you might send your film and sound script for recording, you have the opportunity to add music background, narration, special sound effects, or a combination of any of these.

Remembering that sound film projects at 24 frames speed, inspect your reel at this speed to be certain that 16-frame action is not speeded up too greatly. Of course, if it is known beforehand that sound is to be added you will shoot the film at 24 frames. Then begins the job of composing the sound script and cue sheet.

You can't just mail your film to the laboratory with a few vague directions outlining what you want added. First, you will have to assemble your projector, the film, a stop watch, and picture script. Run the film through projector at 24 frames, time each separate scene with the stop watch, and write down the length of each scene in seconds.

Now you're ready to translate scene lengths into the number of words of commentary that each scene will hold. There is no absolute standard here, but most studios allow 144 words per minute for a narrator speaking at normal tempo. At this rate, you can figure an approximate allowance of 24 words per ten seconds. The rate does not hold absolute because one film will call for a

• Continued on Page 330



• Perfected in Holland just prior to Nazi invasion was the Philimil system by which a variable area sound track is produced on film by mechanical instead of photographic means. Wedge-shaped stylus, actuated by electric impulses from microphone circuit, moves up and down vertically "scraping" opaque emulsion from film to produce sound track.

# NEW DEVELOPMENTS IN SOUND-ON-FILM . . .

B y F R E D E R I C L U T H E R

**O**BSCURED by widespread interest in the production of sound on film by photographic means, some very interesting work has been done recently on sound film records produced by mechanical means. Two of these are outstanding because of the simplicity of recording and the inexpensive equipment required and particularly because they point a way to simple, low-cost sound-on-film production for amateur movies of the future.

One method, called by the trade-

name "Philimil" after the names "Philips" and "Miller" which were connected with its development, was announced by one of Holland's largest electrical manufacturers just before the Nazi invasion of that country. The Philimil process was described as being eminently suited for use in broadcasting studios' transcription work, since the record is ready for immediate playback, and does not require photographic processing as would the better-known type of film record. Also, editing of the

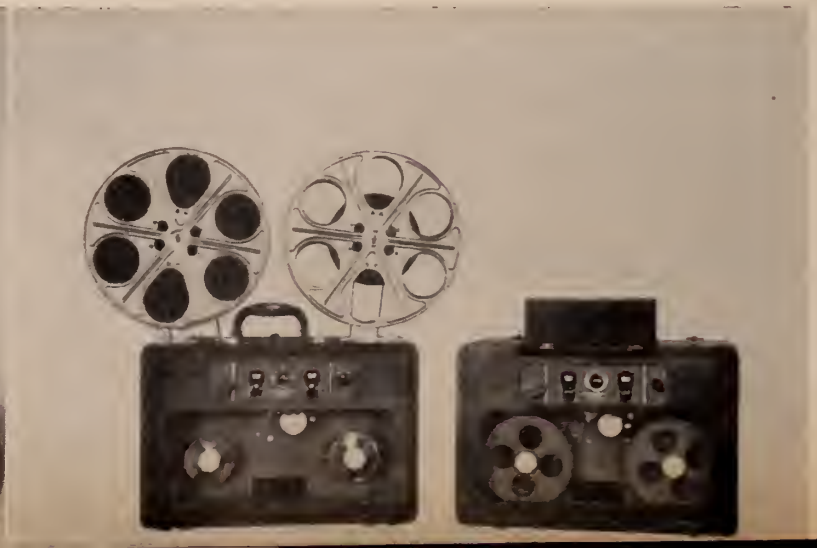
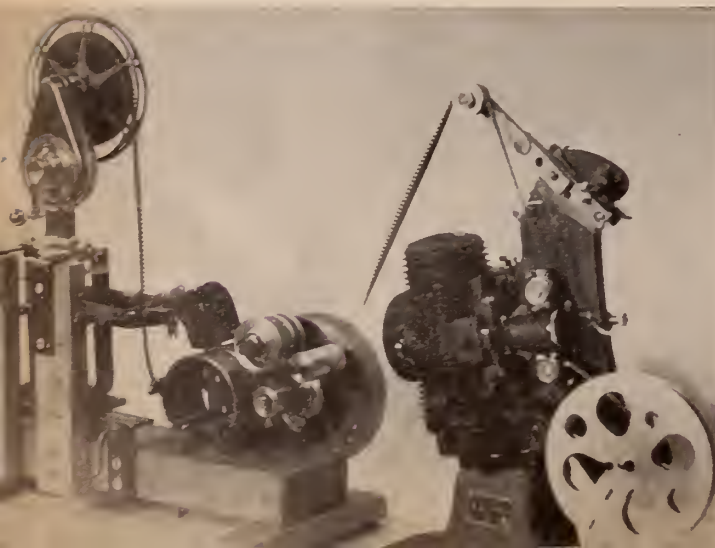
sound track is possible, and there is no abrasive action of a playback needle such as is encountered in disc reproduction. Briefly, the Philimil recording process is this:

A special film is used, its base being either the cellulose nitrate product used in Hollywood, or the slow-burning "safety" cellulose acetate base familiar to all home movie makers. Coated on the base is a layer of gelatin, which, in turn, supports an extremely thin layer of black opaque; it is vitally important to the quality of the reproduced sound that the thickness of this gelatin-opaque sandwich be held within very close limits of the set standard.

Recording is accomplished by a wedge-shaped cutting stylus, which looks much like a miniature snow plow. This stylus is held against the topmost surface of the opaque layer of the film as it moves past the stylus position; stylus pressure is regulated by a micrometer screw on the support arm. When the film is driven past the stylus at a constant speed, the stylus, actuated by the movements of the diaphragm of the recording microphone, enters the opaque layer of the moving film at a direction perpendicular to the direction of film travel; in this manner, the fluctuations

• Continued on Page 322

• Below are two separate outfits, similar in principle, for the non-photographic production of sound on film, one an amateur development, the other professional. At left is apparatus designed by Dr. George Pasto, Portland, Ore., and adjacent, the Film-graph. Both utilize principle of inscribing sound track on film by means of needle, similar to one system described above by Frederic Luther.





# SUPER CLOSEUPS WITH EXTENSION TUBES . . .

By W. EMERSON CLYMA

IF you have made movies of just about everything you can think of—the children, their mother, the family dog, and your Victory garden—I suggest you now try cinemicrography, a big word which means simply the filming of ultra-closeups with the aid of extension tubes between lens and camera. Its feasible with either 8mm. or 16mm. cameras and the only additional accessories required are a set of extension tubes and a means for focusing the image sharply on the film plane.

Extension tubes are the means of opening up a fascinating new field of filming in which you can make the most absorbing movies of such common subjects as bees, bugs, beetles, spiders, house flies, etc.

While the regular 1-inch 16mm. camera lens and 1/2-inch 8mm. camera lens can be used with extension tubes, best results are obtained when a telephoto lens is used. The field area with 1-inch (and 1/2-inch 8mm) lenses used with extension tubes is usually too small for practical amateur use.

A few years ago, I succumbed to the desire to astound my family and friends with super-ultra-closeup movies of a grasshopper's face. I set out to have a set of extension tubes made for my 16mm. camera. A toolmaker friend volunteered to turn the tubes on his lathe if I would supply the dimensions. In this instance, I decided upon extension tubes 3/8-in., 3/4-in. and 1 1/2-in. in length and these are shown in the second photo on this page. Brass tubing was used and after each section was accurately cut to size, it was threaded externally on one end to fit lens seat of camera internally on the other to take camera lens.

I've since discovered these tubes are a little too heavy and would have been better made of aluminum, dural, or of one of the several plastic substances. Unfortunately,

• Continued on Page 332

• Fig. 1 shows author with camera equipped with extension tubes filming a mouse. Fig. 2 shows extension tubes made especially for his camera. All may be joined together to form one tube. Fig. 3 is ordinary 16mm. frame enlargement of back of a watch with cover removed. Fig. 4 is a shot of same watch made with extension tube coupled with lens. Note extreme magnification obtained.

1.



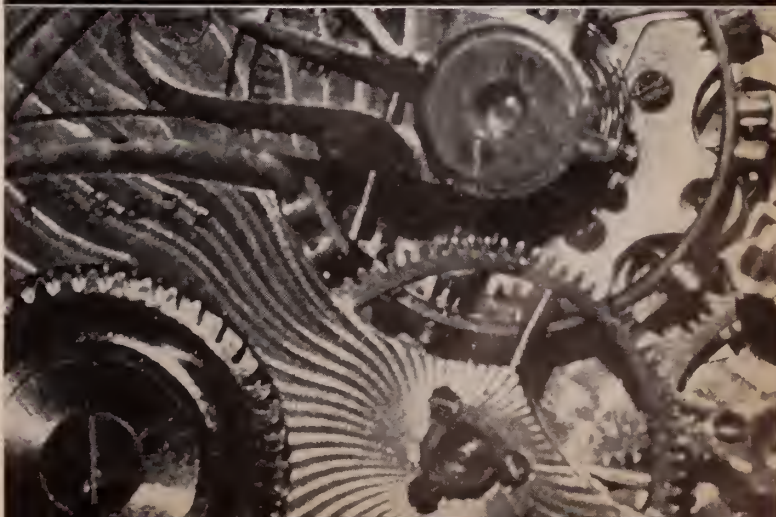
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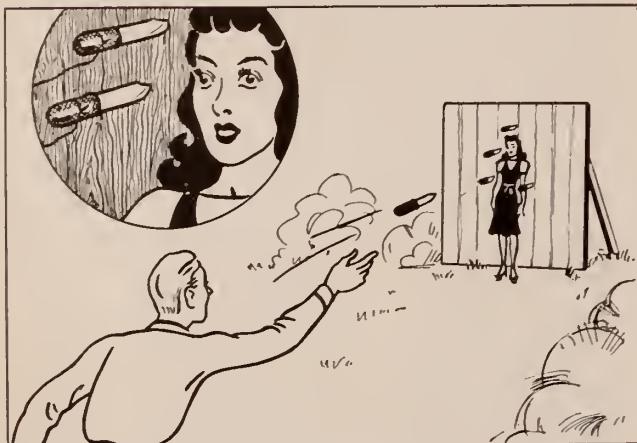




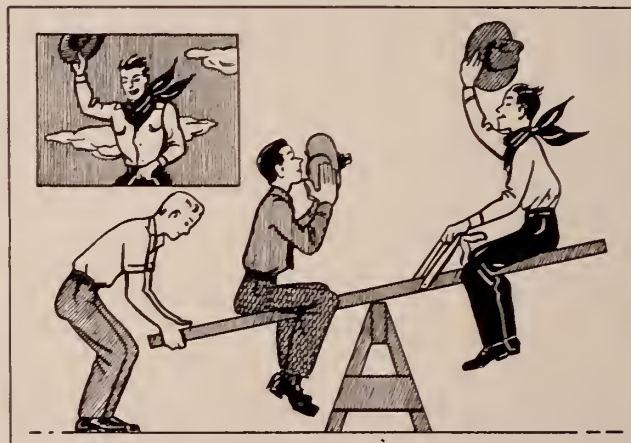
# HOW to film simple trick shots . . .

A SURPRISING number of professional trick shots can be filmed with a home movie camera. Such tricks do not always require extra accessories but rather a skill in handling the camera to achieve the trick result. Pictured and described below are

four simple tricks that may be filmed with either 8mm. or 16mm. cameras. Such tricks may be used to enliven family or vacation films or may be written into home movie scenarios for added dramatic or comedy effect.



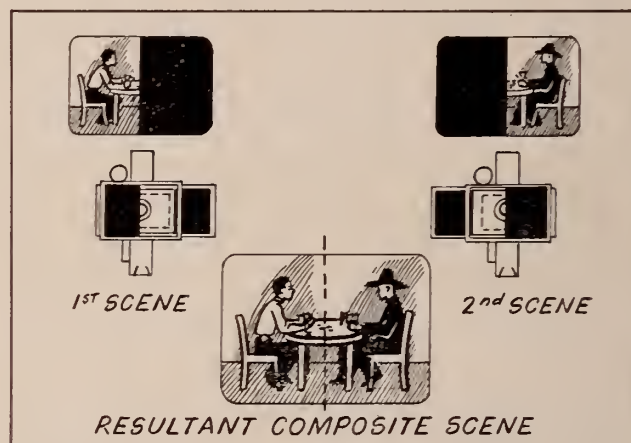
**Knife Throwing** illusion is produced by filming with camera upside down. The action is filmed in reverse and when screened appears normal. Subject is posed against fence and several knives to which long stout threads are attached are stuck lightly into the fence. As camera is started (in upside down position) knives are pulled out by threads, one by one. Make separate shots normally of knife thrower to cut in with closeups of knives leaving fence. When film is processed, cut out knife shots, turn end for end, and splice into film.



**Rodeo Shots** of bucking horses are easy enough to make; but how about closeups of the buckaroo in action? Here's a simple trick that will net these shots. Place rider on a teeter totter and rig up a set of reins. Place yourself with camera on opposite end and have husky friend move plank up and down in short, jerky movements. A saw horse, barrell, or fence and a long sturdy plank will provide the teeter totter. An added note of realism can be injected by placing a saddle under your rider and focusing camera to include some of the saddle.



**Tight Rope** walking can be faked successfully due to cine camera's inability to capture third dimension, and thus a thrilling touch may be added to scenario movies with a shot of this kind. Long sturdy plank is laid across narrow chasm. A length of stout rope is nailed to edge of plank facing camera and this should be same width as plank. Camera is then set up directly in front of board and with lens on same plane as board. Actor then walks across board, simulating the careful steps of a tightrope walker. The plank will sway and bend under actor's weight, just as tight-rope would.



**Split Screen** shots enable you to cast one actor in a dual or "twin" role. To make a split screen shot, it is necessary to mask off one half of lens as shown in sketch, film one half the scene, then reverse the mask to cover opposite half of lens; back wind the film to starting point, and expose the opposite area of the frame. The same actor plays both parts, merely changing costume as required. Masks require a matte box to hold them accurately in place before the camera, and mattes should be placed well ahead of lens to obtain sharp dividing line. (See Page 147, April 1942 issue).



• The "blind" or hideout which Mrs. Warner Seely erected on the grounds of her Cleveland, Ohio, home in order to film the nesting habits of a hummingbird. That's Mrs. Seely behind the camera getting a bead on Madame Hummer. Below are frame enlargements from her Movie of the Month, "Madame Hummer At Home."



"WHEN I consulted with the manager of our local camera store about the difficulties I first encountered in filming hummingbirds," relates Mrs. Warner Seely, He said: "'But you are attempting a serious scientific picture with only amateur equipment!'"

Actually all Mrs. Seely lacked was a telephoto lens. This she borrowed from the obliging dealer, then continued with her amateur equipment to produce "Madame Hummer At Home," one of the outstanding 16mm. Kodachrome movies on hummingbird life. Awarded the Movie of the Month certificate by HOME MOVIES, it is the second film produced by Mrs. Seely to achieve this honor. Her Kodachrome picture "Through the Window Pane," a documentary of nesting robins, was the Movie of the Month for September 1941..

"Madame Hummer At Home" runs 800 feet and is augmented with a fine selection of recordings for the musical score. A definite continuity style of presentation is evident from the very beginning when the picture opens with two girls reading a book on the subject of birds. They go out into the garden to study the hummingbird and the interesting scenes of Madame Hummer begin. This preamble to the record of a nesting hummingbird is well handled and is just brief enough to send the pic-

## Mrs. Seely films a HUMMER

B Y J . H . S C H O E N

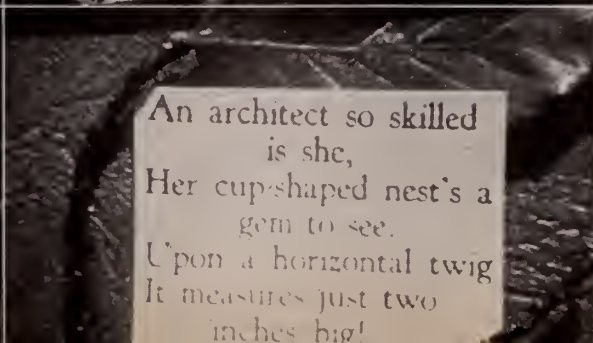
ture nicely on its way. There are occasional cutbacks to the girls in the garden as the picture unfolds, and the closing scene shows them returning to the house from the garden.

Madame Hummer is introduced in a close-up shot showing her sipping from a small bottle of artificial nectar which Mrs. Seely conveniently tied to a branch of a tree. Other scenes follow showing Madame Hummer gathering nectar from colorful flowers and presently we are shown her diminutive nest and its two pea-size eggs.

Nesting shots follow and eventually the young birds are born. Highlighting the picture are the many vivid close-ups of mamma Hummer feeding the two hungry fledglings, carefully thrusting her long rapied-like beak into their gaping throats to deposit pre-digested food as is the bird custom.

In due time the fledglings reach maturity, spend a day trying their wings before venturing from the nest, then embark upon their individual careers, never to return. A novel ending is the

• Continued on Page 326



An architect so skilled  
is she,  
Her cup-shaped nest's a  
gem to see.  
Upon a horizontal twig  
It measures just two  
inches high!





# Vary your viewpoints and CAMERA ANGLES

B Y F R E D R I C G R A E S E R

**M**OVIE amateurs sometime overlook the obvious ease with which varied viewpoints and camera angles can be introduced to inject a dramatic punch in their pictures. The movie camera is essentially an instrument of drama and as such should be employed to exploit its potential capabilities to the utmost. There's no mystery in how this may be done. It's only a matter of thinking before unexposed film is started on its irrevocable journey across the lens.

The variety that comes from a little thoughtful planning in advance and careful editing after films are processed brings rich returns of satisfaction to the cine amateur who conscientiously wants to raise the quality of his efforts above the run of average pictures.

Instead of filming baby's first attempts at crawling, for instance, by shooting him in a continuous medium shot as he inches his way across the rug, this sequence can be presented in such a manner as to give the impression that baby's successful approach to an objective is in some doubt—actually injecting a measure of mild suspense into the sequence.

Here's a suggestion how drama can be accented through planned filming of this baby crawling sequence: Show baby in a long-shot moving from a sitting to a crawling position. Come up for a close-up of the first attempt at crawling. Take the camera off the baby and in a long-shot pick up a toy which is its objective. Move in for a close-up of the toy. Now assume a position per-

mitting the camera to catch both baby and toy. Show baby stopping. Try to catch expressions indicating it is investigating. This injects a feeling of suspense; is the baby going to go on and reach the toy? Move in for a close-up of baby as it pauses and ponders; catch the head looking toward the toy. Back up for a long shot showing distance between baby and toy. Take a position behind the toy to show baby approaching it. Catch baby grasping toy and finish with a big close-up of child holding toy and smiling.

It is pointed out that this scene will consume little more film than the average amateur would have used in a less inspired shooting schedule. The outlined continuity sequence can be filmed in several short medium shots, a number of close-ups in another group, then all shots could be spliced into proper position by editing.

A little boy tossing a stick for his dog to retrieve can be filmed in a similar manner to create a feeling of dramatic interest in the completed film. Show boy in close-up leaning over to pet his dog. Show his hands presenting a stick to the dog. Then a medium shot will show the boy's arm drawing back and throwing the object. Follow dog as he starts out after the stick. Move camera to the other end of the garden or play area, have the stick thrown while the camera is pointed at a particular spot. Have the dog come into the camera view immediately; he picks up the stick in his mouth and starts back to his master. Then take a camera position back of the boy to show dog approaching him with the object. A close-up of boy patting and fondling the dog can end the scene. This little sequence may be filmed with little more film than would have been required for a single, but lengthier, shot from one location and yet there has been added a wealth of sustained interest and variety.

Here's how suspense can be achieved

• Continued on Page 331

Leon Cantrell



• It's intimate, unposed shots made in closeup that mark good dramatic camera technique, a technique applicable to movies of any subject.



• This scenario affords opportunity to combine shots of the family and neighbors in logical continuity.



Harold M. Lambert

**T**AILORED to the requirements of war-time filming is this amusing and easy-to-film scenario in which the whole family plus some of the neighbors' kiddies may take part. A timely, week-end filming project for those restricted to making movies close to home, "The Prodigal" plot is such it may readily be altered to allow inclusion of additional characters or incidents.

All shooting is out of doors and for this, use of a sunlight reflector is strongly advised to improve lighting, especially in the closing shots involving interior of the automobile.

#### "THE PRODIGAL"

SCENE 1. Fade in. Medium shot. Exterior, backyard. Three or four children lolling about listlessly. Evidently lonesome and depressed as though missing someone.

SCENE 2. Medium shot. Front porch of house. Mailman is placing letter in mail box; proceeds on way.

SCENE 3. Medium long shot. Same scene as above but with camera farther back. Mother opens door, goes to mail box, takes out letter and casually opens it.

SCENE 4. Closeup of mother reading letter. Suddenly her expression changes to surprise and joy. Cut to—

SCENE 5. Same as scene 3. Mother looks up from reading. Goes to porch rail and looks anxiously for children. Fails to see them and re-enters house.

SCENE 6. Same as scene 1. Same action as before.

SCENE 7. Medium shot. Exterior, back door of home. Mother comes out with letter in hand. Stops as she sees children; calls to them:

TITLE: "Butch is coming home. . .!"

SCENE 8. Same as scene 6. As children look up upon hearing mother speak.

SCENE 9. Closeup of one child as he or she re-acts to mother's words. Expression is one of joy and surprise.

SCENE 10. Same as above of another child but ending with child starting to run out of scene obviously toward mother.

SCENE 11. Same as scene 8. Children running out of scene toward mother.

SCENE 12. Same as scene 7. Children entering scene and asking mother for

## *An easy-to-film* *family* SCENARIO

B y W A L L A C E S T A H L

more news. She starts to read letter.

SCENE 13. Medium closeup of mother, Son and another child. Mother is reading letter. Son snatches letter from her excitedly and begins to read it. Other children in group crowd around him as he reads.

SCENE 14. Back to scene 12. Mother looks out of scene. Sees next door neighbor. Calls to her, and starts to walk over to neighbor out of scene.

SCENE 15. Medium closeup. Neighbor on opposite side of fence looking quizzically toward mother who enters scene from opposite side. As mother enters scene, she speaks to neighbor.

TITLE: "Butch is coming home."

SCENE 16. Back to scene 15. Neighbor reacts to mother's statement with expression of joy.

(Here an additional sequence may be cut in depicting each child in the cast happily skipping down the street, hopping fences, or playing leap frog over a fire hydrant, and encountering other

playmates and exclaiming, "Butch is coming Home!" This sequence should end in a fade-out.)

SCENE 17. Fade-in: Medium long shot. Sidewalk in residential section. Father, obviously homeward bound from the office, approaches camera.

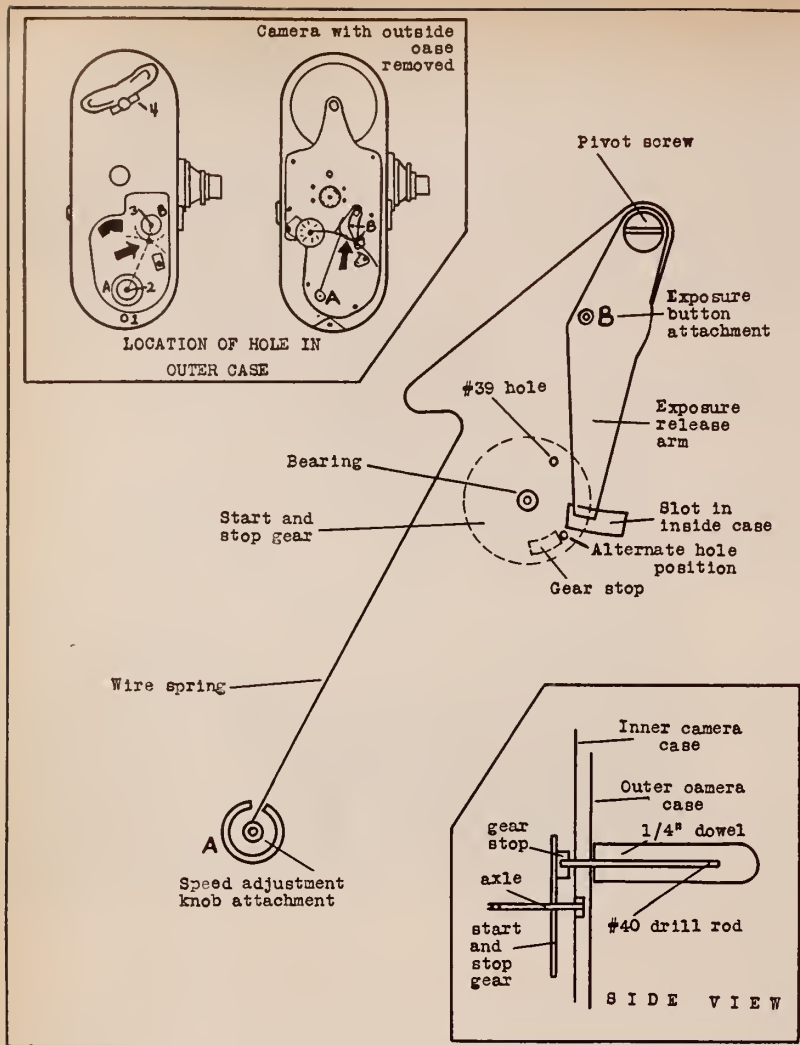
SCENE 18. Closeup. Son, playing in front yard of home, looks up, sees father approaching; calls to other children as he starts on run towards father out of scene. Other children enter scene from behind camera and exit in direction of approaching father.

SCENE 19. Medium dolly shot. Father approaching camera. Smiles as he watches children approach. They come into scene almost simultaneously. Father puts arms about them affectionately. Son speaks up, excitedly as camera continues to travel ahead of the group.

TITLE: "Butch Is Coming Home—Tonight, at 5:30!"

SCENE 20. Back to scene 19, camera

• Continued on Page 333



• Diagrams show how to drill holes and install simple single-frame control in 16mm. Keystone camera, according to author.

button is released after making an exposure. When in open position, the release arm clears this stop, allowing the start and stop gear to rotate freely for duration of the exposure.

The single-frame action is obtained by placing an additional obstruction in the path of the stop pin on the gear. This may be done by drilling a hole through the inside and outside camera cases and inserting a pin to interrupt rotation of the stop and start gear as shown in the side view sketch.

Holes for the rod are drilled in both the inside and outside camera cases with a No. 39 drill. Outside camera case is removed by unscrewing screws 1, 2 and 3 shown in top diagram, plus the pin (4) in the winding handle. This pin may quickly be removed by tapping lightly with a small punch or nail. When screws 2 and 3 are removed, the knobs they secure will lift off readily.

Hole in the inside case is drilled first, and should be at least  $3/16$ " away from the exposure arm slot in the inside case. After this hole is drilled, the rod should be inserted. Catch the gear stop on it by pushing forward the exposure release arm. When thus caught on the rod, the release arm will snap back into the obstructing position by the spring. Then, when the rod is withdrawn the stop and start gear will make one complete revolution, coming to a stop at the release arm. This operation will produce a single exposure of approximately  $1/40$  of a second with the camera shutter speed set at normal 16 frames per second.

At this point, shutter should be carefully checked to make sure it is fully closed. If it is not completely closed, it becomes necessary to re-position the single frame rod inserted from the side, drilling new holes in both camera cases in the alternate position shown in diagram.

Where hole must be drilled in alternate position, the whole single-frame procedure must be reversed. Instead of the rod making the exposure, causing the gear to stop against the exposure arm, the operation will start at the exposure arm, the gear completing its re-

• Continued on Page 328

# SINGLE-FRAME *release* for *Keystone camera*

A simple home workshop  
project for cinemachanics

By JOHN RITTERATH

UNKNOWN to many movie amateurs is the fact that several cine cameras are readily adaptable to single-frame release installations, installations which the camera owner may build and complete himself. Two such cameras are the models A<sub>3</sub> and A<sub>7</sub> 16mm. Keystone, and I understand mechanisms of the Keystone eights are similar.

I altered my Keystone 16mm. camera to provide a single-frame release button. The work required was exceedingly simple calling for a minimum of mechanical skill and only a few tools, namely: a hand drill, pair of dividers or compass, a No. 39 and a No. 45 wire

gauge drill, a screwdriver, small pin punch, and a hammer. The material requirements are even smaller: short length of No. 40 wire gauge drill rod and a piece of  $1/4$ " wood dowel.

Diagrams of the internal mechanism of the camera appear on this page together with details for drilling holes and installing the single-frame release control. The single-frame action functions around the camera's start and stop gear which can be seen through release arm slot in the inside case when outside camera case is removed. On this gear is a stop pin which strikes against the exposure release arm when the exposure



# What the beginner should know about EDITING

By STANLEY E. ANDREWS

**B**OILED down, the average cut and dried instructions on editing home movies run something like this: "After film is processed, project it—making notes indicating where to cut and how to re-arrange scenes at editing board. Then take film to editing board, trim excess frames, cut in closeups at proper points, and splice in titles."

Such advice, however, cannot be followed with success by the average beginning amateur, because invariably much of his filming consists of unrelated shots made "snap shot" fashion without any thought of continuity. Unless closeups, medium shots, reaction shots, etc., are planned in advance and carefully executed, they cannot be available when the time comes to edit the film.

The subject of editing, therefore, brings us right back to where we left off in our last lesson for the beginning amateur in the July issue—on the subject of shooting our first movie. Let us review the closing paragraph of the July article:

"To summarize our seventh lesson: the important thing in any motion picture is continuity. Continuity makes movies real. Next, but not least important, is the practice of building for sequence and altering our shots from long to medium or close-ups. All this must be done at the time of shooting and therefore requires a little careful thought and planning before pressing the camera starting button. But it pays dividends in the long run in pictures with more lasting interest."

Previous articles have made clear the importance of continuity and have explained how continuity is obtained in even the most casual sequence of shots of the baby, the dog, or one's vacation trip. Continuity begins with planning shots before they are made, with an eye toward continuity in the completed picture. When this is done, the subject filmed—the action pictured—is record-

ed in sequences of long, medium and closeup shots, often varied in camera angle. This practice is what is termed "camera editing" and makes the final job of editing successful.

So we come to the actual task of breaking down our roll of film into separate scenes, where necessary, preparatory to rearranging them and splicing them together again at the editing board. Before we proceed, it is timely to dwell upon some of the accessories which are vital to, as well as those which simplify, the process of film editing.

First requirement is a good splicer. They are available at various prices—the more expensive providing refinements not available in the simpler and less expensive types. As to which is best—straight or diagonal splice—it really doesn't matter to the average amateur. Where one expects to do a great deal of splicing the "wet" splicer, which hastens the removal of the emulsion through the application of moisture may be pre-

ferred; however, an efficient dry splicer will remove emulsion just as quickly and make a dependable splice.

Next item is a pair of rewinds. You can make these yourself, if you are handy, or they may be purchased at various prices. But they are absolutely necessary to an efficient job of editing. Next a means of viewing the film at the editing board should be provided. This can be a small magnifying glass or, if your pocketbook will allow, one of the action editors such as the Craig Projecto-Editor or the Bell & Howell Filmotion editor which permit viewing the film in motion exactly as seen on the screen. With such editing aids, critical cutting to the exact frame can easily be done.

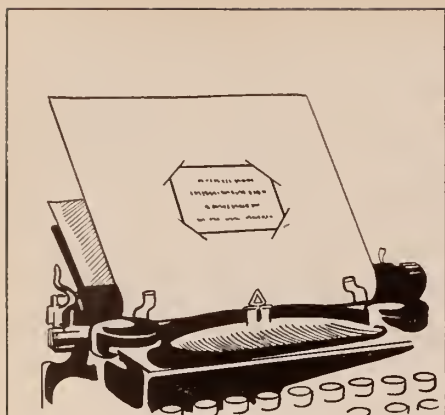
In order to protect the separated film strips and make them readily available for splicing, a means for holding the strips or sections of film should be provided. Several editing boards for this purpose are on the market. One, the

• Continued on Page 327

Harold M. Lambert



• Good editing requires that a swell shot like this be followed up with closeups of subjects after they land in the water, showing their natural reaction.



## Typing Title Cards

If your typewriter will not hold small title cards securely, here is a remedy. Using an ordinary sheet of typewriter paper, lay title card upon it and sketch outline with pencil. Then with a razor blade or sharp knife, cut four slits as shown in sketch, insert card, and type.

—J. H. Baldwin,  
Duluth, Minn.

## Beaded Screen

A highly efficient glass beaded screen may easily be made as follows: Purchase a white window shade or a piece of white sign cloth of the size desired for the fabric base. Lay this over a panel of plywood or on a smooth table that is larger than the fabric. Stretch fabric by fastening rubber bands to edge and securing to table with thumb tacks. This serves to keep fabric from wrinkling while the paint-adhesive is being applied, also to take care of contraction and expansion due to application of paint.

Before painting, mask off the screen area, leaving a margin around the edge. Use masking tape, placing same inside

# THE EXPERIMENTAL

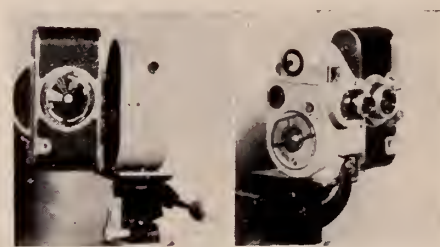
the lines, leaving the margin clear. Paint the margin with a good quality flat black paint and after same has dried, remove the masking and re-apply over the black painted area, affixing it carefully along the inside margin. The screen area is now ready to be painted.

Cover this area with a mixture of Eagle white lead paste thinned with flattening oil to the consistency of thick cream. Add a few drops of blue paint to the white to increase its whiteness. When paint dries to tacky stage, remove masking tape, and apply the glass beads.

Best method for applying beads is to place in tall cardboard or tin box and cover same with a discarded silk stocking. Stocking serves as a strainer for the beads and facilitates spreading beads evenly over the surface of screen. Tilt screen to remove surplus beads and allow to dry.

Best glass beads for this purpose are the No. 10 grade and may be purchased from the Jos. Reidl Glass Works, 261 Fifth Ave., N. Y. C., or Frankel Importing Co., 28 West 38th St., same city.

—R. W. Conard,  
Lansdowne, Penna.



## For Still shots

Until recently when filming movies, I found that whenever I wanted to make a still shot of one of the scenes, the scene would not match that of my movie camera by the time I got out my still camera and set it up.

I therefore made a simple metal bracket that would enable me to mount both cameras on the tripod as shown in illustration. As still camera covers same field as cine camera, I need only line up the shot with my cine camera viewfinder to serve both cameras.

—Bob Mayne,  
Muskegon, Mich.

## Darkroom Spooling

To overcome difficulty of threading film into slit in camera spool in darkroom, first thread a short length of leader into the slit before turning out dark-

room lights. Unexposed film may then be wound on the spool simply by placing end of film between spool core and leader and wrapping leader one or more turns the same as catching the broken end of a film in a projection reel.

—S. Jepson,  
Bombay, India.

## Title Backgrounds

To simulate air-brushed backgrounds for my titles, in the absence of airbrush equipment, I prepare the titles as follows: First I design a suitable background by cutting out pieces of paper of various colors and arranging and pasting them in neat design on a cardboard. This design is placed in my titler and photographed with a diffusion filter in place, producing a soft-focus effect.

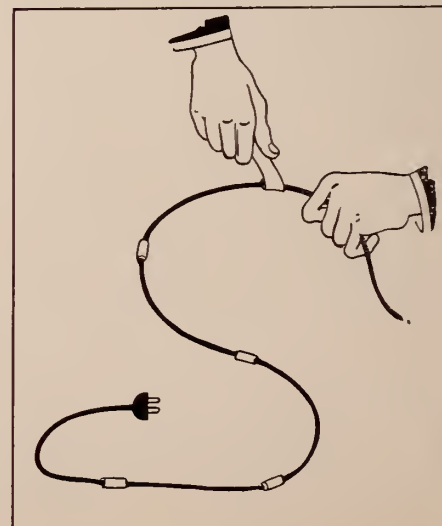
Film is wound back in the camera and the title text double exposed on the film with diffusion disc removed from the lens. Second exposure is made on soft black title card with white letters. Result is crisp, sharp letters over a soft patterned background.

—Paul Gross,  
Wisconsin Rapids, Wisc.

## Yardstick

In order to judge accurately the distance from subject to light source when filming indoors under artificial light, I have marked the light cord extensions of my Photoflood reflectors in feet. Footage is marked by wrapping thin strips of white adhesive tape around the cord every 12 inches and marking on tape the number of feet in black ink beginning at the plug.

Thus, when setting up my lamps for a shot, the extension cord is first uti-



### DON'T KEEP IT A SECRET!

Tell your brother hobbyists about those gadgets you've made to enliven your movie making pleasure. Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels. Extraordinary ideas will bring you a roll of film.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

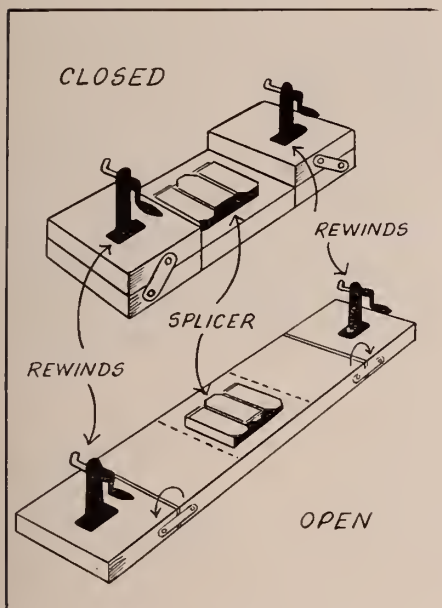
Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.



# CINE WORKSHOP

lized to measure distance of subject from lights before connecting it to power source.

—Rolland Clark,  
Salem, Ore.



## Editing Board

For those who like to carry splicer and rewinds along with projector when screening pictures away from home, here is an idea for a folding editing board that enables compressing the unit into smaller space without necessity of demounting rewinds or splicer. The idea is particularly suitable for those desiring to build their own projector carrying case in which splicer and rewinds may also be accommodated.

Editing board is divided into three units—the two end pieces being hinged to the central piece as shown by means of simple metal hinges A which can be made of short pieces of flat metal. In closed position, the two end pieces of the base are raised up and over the top of the central piece. Short pieces of flat metal secured by a single screw, as shown at B, are swung into position over the central panel when editing board is extended in order to keep end pieces rigid against pull exerted by film during rewinding operations.

—L. B. McCullough, M.D.,  
Mansfield, Ohio.

## Safelight

An ordinary flashlight may readily be converted into a handy, portable safelight to augment regular darkroom safelight by cutting discs of colored celluloid or cellophane and fitting them

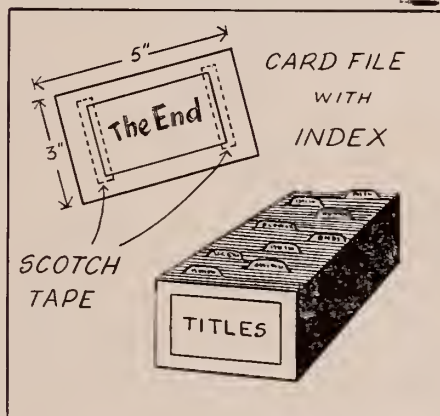
in back of the flashlight lens. Idea is particularly suited to home processors of movie film where hand held safelight is needed for close inspection of film. Use of two colors of cellophane as a filter for ortho or positive is suggested—one red and one green placed one over the other.

—T. A. Hassler,  
West Liberty, Ohio.

## Title File

In order to make more conveniently ready for use the titles which appear in HOME MOVIES each month, I cut them out and mount them on a 3"x5" index card and place them in a small card file.

Index cards are captioned for the various title classifications—End, Flowers, Family, Sports, Parades, etc.—and the titles filed accordingly. Those titles having center cut outs are mounted on cards with transparent scotch tape applied at sides only. This permits inserting card bearing text behind the title for filming purposes—very practical



where such titles are to be used as frames for a series of sub-title captions.

—Dorris Hamilton,  
Ft. Wayne, Ind.

## Fading Device

If you have one of the popular two-piece combination sun-shade and filter holders you can utilize it to make fades with the addition of lenses from a pair of low-priced Polaroid sun glasses

Remove the Polaroid lenses from the frames and grind one of them down to fit inside the filter holder. Fit the second lens into the sunshade as shown in sketch. First lens should be set at natural position and cemented firmly in place, and a mark scratched on outside of filter holder to insure setting filter holder in same position over camera lens each time.

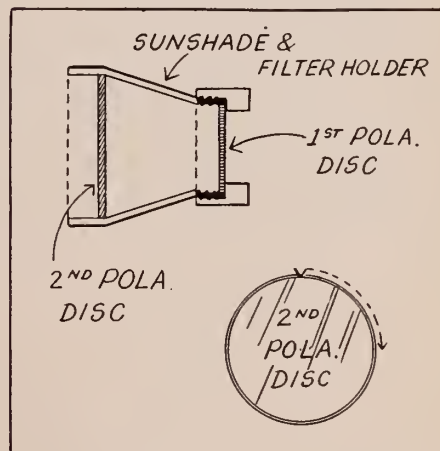
## gadgets, tricks & shortcuts contributed by Cinebugs

### THE DEFENSE PROGRAM

promises to put an increasingly greater premium on the ingenuity of movie amateurs. To help cinebugs in their effort to make some of their own gadgets and accessories during the coming pressure of defense needs, the best of the HOME MOVIES cine workshop ideas have been collected into one compact volume, complete with illustrations and simple explanations of how to make the various items.

Mail a dollar bill to HOME MOVIES today and a copy of this helpful gadget book will be in your hands quickly. It's an insurance investment against equipment shortages yet to come!

Loosen the sunshade and revolve until neutral position of second Polaroid lens is found and place mark on edge of sunshade. Fading is accomplished by rotating the loosened sunshade a quarter turn from this position, thus moving the second Polaroid lens to full polarizing position. Good results are obtainable with either panchromatic or ortho film.



Use of this fading device requires opening the lens approximately 1½ stops in order to film normally through the two Polaroid lenses in neutral position.

—J. R. Woods,  
Philadelphia, Penna.

# Home movie LIBRARIES

Where to rent or buy 8mm. and 16mm. films

**T**O augment your home movie shows, make use of the fine libraries of rental films maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

## CALIFORNIA

### HOLLYWOOD

Bailey Film Service  
1651 Cosmo Street

Bell & Howell Filmosound Library  
716 N. La Brea Ave.

Castle's Inc.  
1529 Vine Street

Morgan Camera Shop  
6262 Sunset Blvd.

### LONG BEACH

Winstead Bros., Inc.  
244 Pine

### LOS ANGELES

Films Incorporated  
1709 W. 8th Street

### SAN FRANCISCO

Bell & Howell Filmosound Library  
Photo & Sound, Inc.  
153 Kearny St.

Robert Crawford Studios  
235 Pine Street  
Telephone: YUkon 1234

### SANTA MONICA

Stewart Photo Company  
1257 Third Street

## DISTRICT OF COLUMBIA

### WASHINGTON

Bell & Howell Filmosound Library  
1221 G St., N. W.

## ILLINOIS

### BERWYN

Colonial Camera Shop  
6906 Windsor Ave.

### CHICAGO

Bell & Howell Filmosound Library  
1825 Larchmont Ave.

Films Incorporated  
64 E. Lake Street

General Camera Company  
2308 West Devon Avenue

## INDIANA

### INDIANAPOLIS

W. Stuart Bussey  
17 East St. Joseph St.

## IOWA

### MASON CITY

Decker Bros.  
209 No. Federal Ave.

## KANSAS

### WICHITA

Jeff's Camera Shop  
139 N. Broadway

Lewis Film Exchange  
216 East 1st St.

## MASSACHUSETTS

### BOSTON

Don Elder's Film Library  
739 Boylston St., Dept. HM.

Frank Lane and Company  
5 Little Building

## MICHIGAN

### DETROIT

Detroit Camera Shop  
325 State Street

## NEW YORK

### KENMORE

Nixon Camera & Photo Supply Co.  
2811 Delaware Ave.

### NEW YORK

Bell & Howell Filmosound Library  
30 Rockefeller Plaza

Films, Incorporated  
330 W. 42nd St.

Walter O. Gutlohn, Inc.  
25 West 45th St.

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... NEWS OF TIMELY SUBJECTS  
FOR HOME PROJECTORS



## Pacific Battle Movies

Owners of home movie projectors can now show on their own screen authentic movies of the titanic air-sea struggle in the Pacific in "Midway and Coral Sea Battles," title of the latest War release by Castle Films.

The picture begins with scenes showing movement of troops to Australia in one of the war's greatest convoys. The Japs attempt to strike before greater strength is mobilized "down under." Assuming that Midway's defensive strength might have been neglected, they attack in that area, providing a field day for U. S. Army and Navy bombers and torpedo-carrying planes. A highlight of this sequence in the film is the bombing of a Jap heavy cruiser which weaves a snake-like wake astern in frantic efforts to escape hits.

In the battle of the Coral Sea, Castle Films shows in this News Parade the great role the old Lexington played in smashing the Jap invasion fleet before the Navy's ancient aircraft carrier caught fire. From vantage points aboard a destroyer News Parade cameramen secured a complete film story of her final hours. The explosion of her enormous gasoline tanks is a spectacular moment.

## Defense Films

Civilian Defense and other patriotic groups are reported turning more and more to use of motion pictures in their training and morale meetings. Films have been found to be the best possible stimulator of attendance and enthusiasm under such headings as War Reports, Official Government Films, Victory Gardens, Emergency First Aid, Industrial Defense Plant Training, American History and Principles, Protection against Fire Bombs, and Air Raid Warden Work.



Under these headings the Bell & Howell Filmsound Library has just issued a catalog supplement, listing over 200 new films, all of them added since their 1942 catalog was completed in January.



### Sennett Comedy

"Gymnasium Jim" is title of a new 8mm. release of one of Mack Sennett's most popular Keystone Comedies. Prints are direct reductions from original 35mm. negatives which are available exclusively through the "Movie-a-Month" club plan of the Cope Studios, 3720 So. Figueroa, Los Angeles. Complete subject consisting of two reels, lists at \$8.00. Catalogs listing other 8mm. subjects available free.



### Swing It, Sailor

Another popular 16mm. sound reduction of a theatrical film is Post Pictures' release of "Swing It, Sailor" featuring Wallace Ford and Isabel Jewell. Of timely interest it boasts a clever story of two gobs and a girl and some compelling action on an aircraft carrier with bombing practice furnishing the climactic finish.

Running time is 65 minutes for the seven reels.

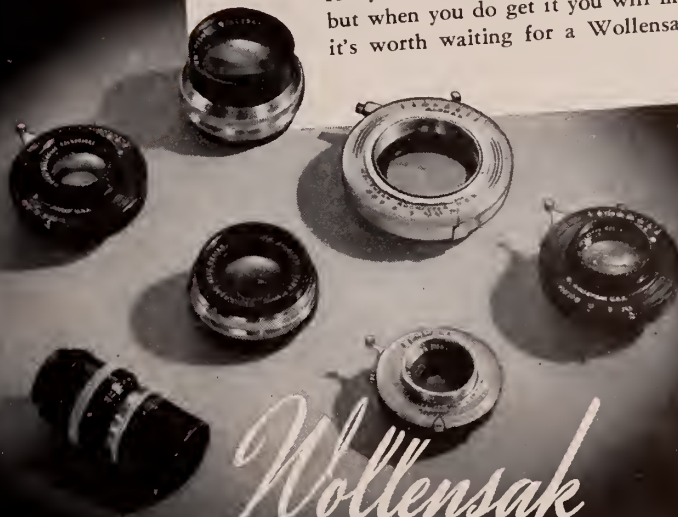
### Official's News Thrills

Volume 2 of Official Films' "News Thrills of 1942" brings 8mm. and 16mm. projector owners rare and recent war action featuring the "Heroes of the Hour"—Gen. MacArthur, Gen. Stillwell, Gen. Chiang Kai-Chek, Gen. Jimmy Doolittle, Lt. Bulkeley and Lt. O'Hare. Also included are vivid scenes of the battle of Midway Island recently

## Serving America

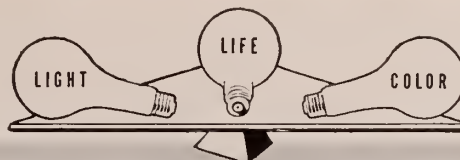
Wollensak lenses today are the finest we have ever produced. They represent 43 years of steady improvements, skill and precision in manufacture. Tributes to this fine quality are the contracts placed by the United States Government for Wollensak merchandise.

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## Wollensak

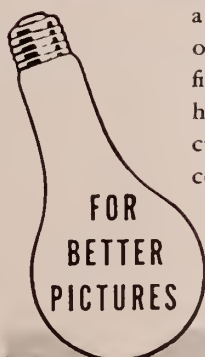
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A New MONOCOLOR 8mm. Emulsion for all double 8mm. cameras.\* Prices include spooling and processing without additional charge. Silt to the single 8mm. width, ready for projection. For the summer home movies in the popular Sepia currently used in many Hollywood productions. \*These emulsions available for single-run 8mm. Univex cameras also. Write for prices.

**ESO-C**—Sepia ortho film, with full anti-halo base. Projects as an attractive, warm amber. Excellent supplement for your Kodachrome movies. \$1.30 per spool. \$3.70 per three spools.

**ESO-A**—Fine-grain, contrast semi-orthochromatic film with anti-halo base. Recommended for exteriors only. \$1.20 per spool. \$3.20 per three spools.

**ESO-B**—Super-orthochromatic film, full anti-halo protection for use on exteriors and interiors. Over twice as "fast" as ESO-A. \$1.25 per spool. \$3.45 per three spools.

**ESO-D**—Violet ortho film, anti-halo base. Excellent for splicing into your Kodachrome movies. \$1.30 per spool. \$3.65 per three spools.

**ESO-G**—A scarlet semi-orthochromatic film with full anti-halo base. Recommended for exteriors only. Projects a pleasing colorful picture—ideal as supplement for Kodachrome movies. \$1.25 per spool. \$3.35 per three spools.

Ask for your 1942 catalog of short subject films, accessories and two additional panchromatic ESO-S films for your 8mm camera.

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Interesting 16mm. Silent Color or BW footage made by amateurs. Subjects preferred are National Parks, travel, novelty, bathing girls. Write, explaining fully what you have. (Don't ship films.) If acceptable, originals returned to you undamaged after purchase of copying and production rights. Box 88, Home Movies Magazine.

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released by the United States Navy.

Volume 2 also includes the following events: R.A.F. Bombs Paris; British Capture Madagascar; "Flying Tigers" in the Far East; Chiang Kai-Chek and Gen. Stillwell in Burma; MacArthur in Australia and in the Philippines; Allied Convoys Foil Axis Attacks.

These movies of historical import are available in both 8mm. and 16mm. and 16mm. sound at principal photographic dealers and film rental libraries.

## Rental Catalog

Bailey Film Service, 1651 Cosmo St., Hollywood, Calif., has issued a new catalog listing all 8mm. and 16mm. silent films which they have available for rental. Catalog is available free to interested projector owners.

Above firm emphasizes they have adopted policy of adding new films to their library each month and strive to

make available all the latest films as soon as available.

## Colorado River Thrills

"Cruising the Grand Canyon" is title of one of latest 16mm. color films made available by Bell & Howell through their Filmosound Libraries. Reel shows one of America's greatest natural scenic wonders from an unusual camera angle. Filmed from a rowboat during a cruise down the Colorado to Lake Meade, the picture shows some daring action on part of men maneuvering boat through the many rapids and whirlpools for which the upper Colorado is famous.

Photographed by Barry Goldwater, the subject may be purchased outright or rented. Further information, rental or purchase rates, etc., may be had by writing Bell & Howell Co., 1801 Larchmont Ave., Chicago, Ill.

# New developments in sound

• Continued from Page 310

of the microphone's diaphragm result in rapid changes in the depth to which the stylus cuts the gelatin-opaque sandwich. Since the stylus is wedge-shaped, a greater depth penetration results in a wider strip of the opaque being removed; thus, a greater or less displacement of the microphone diaphragm causes a greater or less depth penetration of the gelatin-opaque sandwich by the stylus, with a resultant greater or less lateral cutting of sound track in the opaque layer as shown in the accompanying diagram. A track produced by this method rather closely resembles the photographically-produced variable area sound film record common in this country.

In reproducing the Philimil track, the film is run past the familiar sound head, consisting of exciter lamp, sound optics, scanning slit (in this case from 12 to 14 microns — approximately 0.000468 to 0.000546 inch—wide), and photocell pickup. The speed of the film past the scanning slit (and also, of course, past the cutting stylus), since it is not limited by picture requirements, has been set at 320mm. per second (a little more than 63 feet per minute), which makes a reel last about 30 per cent longer than if run at standard sound picture speed of 90 feet per minute. This speed was chosen for the sake of economy, after tests had shown that it was capable of resolution of pitch of the order of 8000 cycles per second.

Units which were built for use in European studios embodied dual combination recorder-reproducer machines. With such a unit, a program can be

scored, then reproduced immediately afterward, with suitable music or effects mixed from the second machine. Parts of a speech or other program can be deleted or placed in different order by the usual process of film editing; by the same token, any music or effect continuity may be accomplished by editing instead of recording. The film is moved through the machine by a sprocketless drive; by eliminating sprockets, the system abolishes annoying "96-cycle" distortion introduced by improper meshing (of sprocket teeth with the perforations) resulting from film shrinkage or other causes.

The second mechanically recorded film system was first used on a large scale by the Soviet government while producing propaganda films in undeveloped sections of Russia a few years ago; since then, it has been introduced to amateur movie makers in this country by at least one manufacturer. The Russian engineers were forced into use of such a system by the problem of recording sound in areas far removed from the nearest photographic laboratory. In effect, the Russian method does not differ greatly from the principles of disc recording, except that the medium used is standard 35mm. film rather than disc. The record is indented in the surface of the film base by a needle, and the same unit can be used for playback immediately after recording. Great success has been reported on the production of location pictures otherwise almost impossible to make, and synchronization has been accomplished successfully



through recording and reproducing on machines running in interlock with the camera or projector.

The system, as used in this country, consists of an inexpensive unit taking regular 16mm. safety film. Normally, blank film is used, and a manual shifting device locates a sapphire cutting needle over the film in such a manner that 28 sound tracks may be indented side by side across the width of the film. The unit may be run at speeds anywhere from 24 to 36 feet per minute. Reproducing is accomplished by a customary pickup needle, and the sound fed through standard amplifying and speaker equipment.

For use with 16mm. home movies, the track may be indented close to the sprocket holes of the exposed and processed picture film, in which case the sound obviously must be separated from its corresponding picture by an appropriate distance, as in other combined sound and picture films. Used in such a manner, the recorder-reproducer acts merely as a sound head attachment to the picture projector. In the case of 8mm. home movies, the sound cannot be recorded on the picture film because of the slow speed at which the film moves through the projector; approximate synchronization is obtained by recording and reproducing at a sound film speed greater than that of the picture projection. The manufacturers of this equipment claim that playbacks may be made "hundreds of times" without appreciable loss of quality.

In both these mechanical recording systems there are obvious disadvantages such as the necessity for re-recording if more than one copy is desired, and, in the case of the Russian system, the abrasion of the track by the reproducing needle. However, both systems possess definite advantages over photographic sound films and discs: the Russian system can utilize waste motion picture film entirely satisfactorily, which results in negligible operating cost; the Philimil system produces practically no wear whatever on the film during reproduction, because of its use of light beam scanning; both systems enjoy freedom from the bugaboos of complex processing machinery, gamma and granularity, recording time limitations of even 16-inch discs, and sprocket hole modulations.

In all of these aspects, mechanical recording of sound on film seems to face a bright future in the post-war world, when a more general and inexpensive method of producing sound for home movies is certain to develop.

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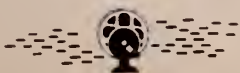
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**SUPERIOR PAN** (high speed reversal). A professional film for personal movies. Does a beautiful job indoors or out. Superb for special effects, night shots and all subjects with poor lighting. A real "buy" at \$6.40 per hundred feet, with processing (Weston — 100 day — 80 maz.).

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**SUPER CINEPAN PLUS REVERSAL—Unscored.**  
 Speed 64-40—Lavender Non-Halation Base.  
 Dbl. 8—33 ft. \$1.50; 100 ft. \$4.00; 400 ft. \$14.40; Sgl. 8—33 ft. \$1.00; 100 ft. \$2.25; 400 ft. \$8.10; 16mm.—100 ft. \$3.85; 400 ft. \$13.85.  
**CINECHROME SEMI-ORTHO REVERSAL**  
 Speed 8-2. Unscored Lavender Non-Halation Base.  
 Dbl. 8—33 ft. \$0.90; 100 ft. \$1.55; 400 ft. \$6.50; Sgl. 8—33 ft. \$0.55; 100 ft. \$1.20; 400 ft. \$4.25; 16mm.—100 ft. \$1.60; 400 ft. \$6.00.  
**CINE-KODAK POSITIVE TITLE FILM—Unscored.**  
 Speed 6 in. Photoflood Light, Laboratory Packed.  
 Dbl. 8—33 ft. 65c; 100 ft. \$1.45; 400 ft. \$5.00; Sgl. 8—33 ft. 45c; 100 ft. \$1.00; 400 ft. \$3.50; 16mm. 100 ft. \$1.10; 400 ft. \$4.40.  
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# Exposure with filters . . .

**W**HEN using filters, it becomes necessary to open up the lens to compensate for the light held back by the filter. Just how much is often a problem. This can be determined accurately by the "factor" of the filter. Factors of popular filters in relation to the various films are shown below. The next chart shows how to calculate quickly the correct exposure when the filter factor is known. For example: if light meter indicates normal exposure as  $f/8$ , correct exposure in combination with, say, Dupont regular pan film that gives a 2.5 factor, would be  $f/5.1$ .

## FILTER FACTORS FOR POPULAR 8MM. AND 16MM. REVERSAL CINE FILMS

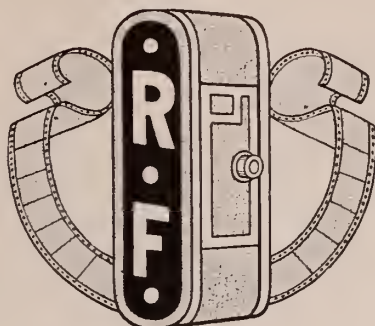
FILM	Filter Description:	K-1	K-2	K-3	Aero 1	Aero 2	G	23-A
		Light Yellow	Medium Yellow	Dark Yellow	Light Yellow-Green	Medium Yellow-Green	Orange	Light Red
Cine Kodak "8"	Daylight Mazda							
Cine Kodak "8" Super X	Daylight Mazda							
Cine Kodak "8" Safety	Daylight Mazda	1.5	2.	2	1.5	2.	2.5	3.
Cine Kodak "8" Super X	Daylight Mazda	1.5	1.5	1.5	...	...	2.	1.5
Cine Kodak "8" Super XX	Daylight Mazda							
Agfa 16mm. Planachrome	Daylight Mazda	2.	5.	...	2.	4.	...	...
Agfa 16mm. Panchromatic	Daylight Mazda	2.	3.	...	2.	4.	8.	...
Agfa 16mm. Triple "S" Pan	Daylight Mazda	1.5	2.	...	1.2	2.	2.	2.
Agfa 16mm. Hypan	Daylight Mazda	1.5	2.	...	1.2	1.5	2.	2.
Agfa 16mm. Twin-8 Hypan	Daylight Mazda	1.5	2.	...	1.2	1.5	2.	...
Gevaert Panchro Super	Daylight Mazda	1.4	2.	2.8	2.	2.8	2.8	8.
Gevaert Panchro Microgran	Daylight Mazda	1.4	2.	2.8	2.	2.8	2.8	8.
Gevaert Orthochromatic	Daylight Mazda	2.	8.	11.	4.	...	...	...
Dupont Regular Pan	Daylight Mazda	2.	2.5	4.	2.	3.2	4.	6.3
Kin-O-Lux 16mm. No. 3	Daylight	2.	2.	...	...	...	3.	...
Kin-O-Lux 16mm. G.S. No. 3	Daylight	1.6	2.	...	...	...	2.5	...
Kin-O-Lux 8 8mm. No. 3	Daylight	2.	2.	...	...	...	3.	...
Kin-O-Lux 8 8mm. G.S. No. 3	Daylight	1.6	2.	...	...	...	2.5	...

NOTE: All figures are approximate. Figures such as 2.2 may be considered as 2, and 1.25 as 1.50 (or 1½), and etc.

## FILTER FACTOR COMPENSATOR

Normal Exposure Without Filter	FILTER FACTOR NUMBERS									
	1.5	2	2.5	3.	4.	5.	6.	8.	10	12
f: 2.8	2.3	2.	EXPOSURE WITH FILTER							
5.2	2.8	2.3	2.2	2						
4.	3.2	2.8	2.5	2.3	2					
4.5	4.	3.2	3.	2.8	2.3	2.2	2.			
5.6	4.5	4	3.5	3.2	2.8	2.5	2.3	2.		
6.3	5.6	4.5	4.3	4	3.2	3	2.8	2.3	2.2	2
8.	6.3	5.6	5.1	4.5	4	3.5	3.2	2.8	2.5	2.3
9.1	8.	6.3	5.9	5.6	4.5	4.3	4.	3.2	3.	2.8
11.3	9.1	8.	7.2	6.3	5.6	5.1	4.5	4	3.5	3.2
12.5	11.3	9.1	8.5	8	6.3	5.9	5.6	4.5	4.3	4.
16.	12.5	11.3	10.	9.1	8	7.2	6.3	5.6	4.1	4.5
22.	18.	16.	14	12.5	11.5	10.	9.1	8.	7.2	6.3
32	25.	22.	20.	18.	16.	14	12.5	11.3	10.	9.1





## Emblem of a Friendly Amateur

Sponsored exclusively by Home Movies Magazine, the REEL FELLOWS is a friendly, chummy, coast-to-coast organization of movie amateurs whose purpose is to further the pleasure of amateur movie making and to encourage a wider and more beneficial contact among amateurs.

If you shoot 8mm. or 16mm. movies, or if you are interested in any of the aspects of amateur movie making, you are invited to become a member of the REEL FELLOWS. \$1.00 membership fee is so low no amateur can afford not to join. Initial membership fee is all you pay.

Wear your REEL FELLOWS pin to identify you wherever you go! Upon receipt of your membership application, you will receive membership card, gold pin, and insignia for your camera. Be the first in your community to join! Fill out the REEL FELLOWS membership application below and send it in immediately! Write regarding charter for REEL FELLOWS clubs.

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### MEMBERSHIP APPLICATION

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I am enclosing \$1.00 membership fee, for which please enroll me as a member of the REEL FELLOWS and send me membership card, gold pin, and camera insignia.

I have been shooting movies (length of time) .....

My equipment is: 8mm.....16mm.....

Name.....

Address.....

City.....State.....

# BACK ISSUES

## HOME MOVIES MAGAZINE

A limited number of the following back issues of HOME MOVIES are available at 25c per copy while they last. All Summer months numbers, they contain data and articles especially valuable at this time. Description of contents of each number follows:

### MAY 1941

Why Not Make a Lecture Film—Home-Made Automatic Fader for Keystone Eight—Tips on Home Reversal of Panchromatic Film—How to Make Trick Movies—How to Center Titles—Plot is the Backbone of Every Movie—Theme Music for Vacation Movies—Parade Films Successful When Carefully Planned—"How to Make It" Ideas on a New Title Kink, 8mm. Reverse Action, Cleaning Film Gate, Cement Bottle Holder, 20-Cent Range Finder, Centering Close-Ups, Lens Shade, Shooting and Editing Record, Simple Title Letters, Sound Effects—Corrected Centering Guide for Cine Kodak 90 Magazine Eight.

### JUNE 1941

Best Vacation Movies are Planned in Advance—Scenery Isn't All There Is to Shoot—Bring Back a Laugh in Vacation Movies—Summer Time Is Filter Time—Music Furnishes Plot for Outing Film—Binocular Cameras to Patrol Race Tracks—Alaska Calls the Camera Fan—Six Factors Affecting Success of Positive Titles—"How to Make It" Ideas on Printer Conversion, Low Cost Filters, Rangefinder Club Pilot Light Switch, Viewfinder Mask, Gadget for Removing Film Spools, Background Trick, Colored Titles, Improved Film Viewer, Tripod and Head.

### JULY 1941

Filming a Documentary of the Seasons—Map Inserts Add Interest to Travel Films—Burlesquing the Hometown Travelogue—A Stroboscope That Synchronizes Both Projector and Turntables—Reaction Shots Keep Your Movie "Moving"—Composition Tips for Summer Filming—"How to Make It" Details on Home Processing Outfit, Oxidation Preventive, Filmviewer, Pilot Light, Camera-Pod.

### AUGUST 1941

Timing, the Essence of all Good Movies—Making Movies That Pay Their Vies—Making Movies That Pay Their Way—Add Professional Touch With Novel Transition Shots—A New Idea for Kiddie Movies—How to Build a Simple Sound Recorder—Design for a Wedding Movie—"How to Make It" Ideas for Trigger Action Iris, Low Cost Titler, Fading Gadget, Splicer Kink, Table Top Tripod, Table Top Aquarium, Editing Board, Ultra Close-Ups.

### SEPTEMBER 1941

School Brings New Filming Opportunities—Radio Serves as Amplifier for Home Recorders—Television Beckons Ambitious Cinefilers—How to Film a Movie Within a Movie—How to Tell How Long to Press the Exposure Button—Don't Leave the "Movie" Out of Your Movies—"How to Make It" Ideas on Safelight Support, Exposure Meter Tip, Pocket Titler, Filter Case, Editing Aid, Cine Trick, Wrinkle-Proof, Lens Shade.

The following numbers are also available: 1940—May, July, September, October, November, and December. 1941—October, November and December. 1942—January, February, March, April, May, June and July.

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Per Copy, Postpaid

HOME MOVIES

6060 Sunset Blvd., Hollywood, Calif.

# Mrs. Seely films a hummer

• Continued from Page 313

scene showing a "for rent" sign hung on the vacated nest.

Clever poetic titles do much to bind the bird scenes together and make for fluid continuity. One appears in the series of frame enlargements reproduced here and shows also, the attractive composition which marked each title. Text, printed on a small card, was placed on a colored background and surrounded by beech leaves as a decorative motif—a symbol of the beech tree in which the birds lived.

This review of the picture is purposely brief to allow a more detailed account of Mrs. Seely's activities in producing it. For to fully appreciate "Madame Hummer At Home," one must also appreciate that it was a vast undertaking for a woman to tackle single handed. Mrs. Seely developed the idea; filmed the picture; built "blinds" which enabled her to set up her camera within a few feet of the nest for the many remarkable closeup shots; wrote the poem, verses of which serve as titles; composed and filmed the titles; edited the picture; and then arranged the musical score.

"Ever since I completed my two films on robins," says Mrs. Seely, "friends

have called me whenever they discovered other bird's nests, and urged me to film them. When the challenge came to film a tiny hummingbird's nest twelve feet above the ground, and the three inch bird herself, I started the project with some misgivings. I began by setting up my camera as near to the nest as possible—about nine feet distant. My first shots were made with 1 inch and 2½ inch lenses. When the first roll of film was returned from the laboratory and screened, the nest could scarcely be located nor was focus any too accurate in spite of careful measurement with yardstick each time camera was set up.

"It was then I decided to consult my friend at the camera store, and I induced him to loan me a 4-inch telephoto lens. This enabled me successfully to make vivid closeup shots of the bird and its nest, all well centered and sharply focused.

"There were many other obstacles, baffling at the start, which I had to overcome one by one. The nest, unfortunately was so concealed that little sun reached it at any time, and this made it necessary to film most of the scenes at f/3.5 or f/1.9. At one time I

## Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1941

SEPTEMBER: "Through the Window Pane," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm Kodachrome picture, 400 feet in length.

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

NOVEMBER—No. award.

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome picture, 800 feet in length.

### 1942

JANUARY: "Latitude 26," produced

by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

MAY: "Oliver Twist," produced by David E. Bradley, Winnetka, Illinois. A 16mm. picture approximately 4000 feet in length.

JUNE: "A Day On the Western Front," produced by Ernest Erodty, Denver, Colorado. An 8mm. Kodachrome picture, 200 feet in length.

JULY: "White Waters" produced by C. A. Willis, Merced, Calif. A 16mm. Kodachrome picture, 400 feet in length.

AUGUST: "Madame Hummer At Home," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm. Kodachrome picture, 800 feet in length.



set up a mirror to reflect light into the nest, but the intervals of waiting for the bird to return were so long that invariably the sun had moved considerably obliging me to climb down from my camera position and adjust the mirror to the changing light.

"Madame Hummer indicated early that she did not like me closer to the nest than nine feet so I decided to camouflage myself and camera with pine boughs. But this deception failed to fool the bird and I decided to build a "blind" which would enable me to get as close as possible to the nest without having to perch uncomfortably for hours in the branches of neighboring trees.

"After consulting a local naturalist, an odd-looking but sturdy hideout was constructed using two tall step ladders, some planks, and pieces of canvas. Strangely enough, the bird seemed not the least concerned with this grotesque contraption which suddenly loomed before her nest one day. And from then on, shooting Madame and her daily nesting routine was simple as well as comfortable. Between shots, I relaxed upon a kitchen stool, wishing for a cool breeze or the bird's early return to the 'set.' Not having any previous knowledge of the life of tree-sitters or the unpredictable antics of this swift-flying and seldom-at-home bird, I must have presented a ludicrous sight to those passing by, as day by day I appeared with all kinds of paraphernalia, only to disappear into my beech tree hideout!

"Another trial was the heavy wind that invariable blew each day I set out to film. Later I discovered how to tie the branch bearing the nest to a pole driven into the ground below. The slow motion shots of Madame Hummer were taken at a feeding station located 25 miles from Cleveland. A hummingbird's

wings beat 55 times per second when "treading" air in one position; 75 times per second when in flight. The camera speed of 64 frames per second used in making these slow motion shots permits interesting study of the bird's remarkable wing action.

"When filming of the birds was completed, my activities next were directed to making the titles. I sometimes think I devoted more time and thought to this phase of the picture than it deserved. Having inquired of commercial title makers for prices on titles, I decided finally to make them myself. I planned to create a title which would suggest the atmosphere of out-of-doors, utilizing the predominating colors in the scenes—green and brown.

"I had a printer set up the verses in type and print them in green ink on small cards. These were placed over a brown background. Green beech leaves and brown twigs were then arranged about the cards and the composition photographed out-of-doors under sunlight.

"Only after completing my picture did I come across Norman Converse's book, 'Birds and Beasts—How To Film Them,' and noted this enlightening paragraph:

"Experience in this kind of nature photography is, of course, a great help. But in general, each new scene or sequence in nature filming presents a new and different problem, and no two solutions are arrived at in quite the same way. . . . One should be a well-informed naturalist, a person of infinite patience, and finally, a combination of mechanic, psychologist, artist and movie maker. That's a big order for any one man. . . . My suggestion is to try and get a friend to work with you."

"And how I wished, and often, for just such a friend!"

## What to know about editing

• Continued from Page 317

Seemann Editeer, provides a series of film recesses in the board on which the splicer and rewinds are mounted.

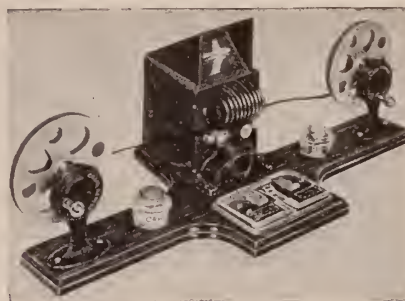
Almost every month, in the Experimental Cine Workshop department of this magazine, some amateur's home made editing device is illustrated and described. The most recent, all of which you can easily duplicate, appear on page 279, July issue; page 239, June issue; page 151, April issue; and page 20 of the January issue. The last is an adaptation of the system used by Hollywood film cutters. The usual studio cutter has a large cloth bag hung on a hoop support attached to his table. The film strips are dropped into this bag and the ends secured to rim of bag by means

of clips, spring clothes pins, or hooks. This method is preferred because it eliminates the time-wasting procedure of rolling each strip into a coil; also it reduces possibility of scratching film to a minimum.

Regardless of the system adopted, it is important to label each clip, box or recess holding the strips with a number for identification of the scenes without need for uncoiling them for re-inspection. With such equipment at hand, you are ready to tackle the fascinating task of editing movies more successfully.

Obviously the first step in editing, is to project the film several times, studying the material as it appears on

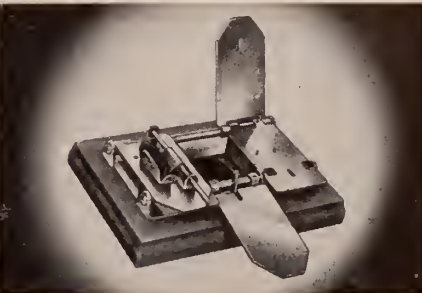
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the screen and planning how best to re-arrange it and where to cut in titles. Ample notes should be written, as the film is projected, as a guide to cutting and editing.

This done, the film is then taken to the editing board and such scenes, as are necessary to shorten or re-arrange, are cut out and placed on the rack provided. Each scene is identified by the number on the box, hook, clip, or whatever means is used to hold it, and a description of the scene noted on paper or on the script used as a guide to editing. With the average family film, this procedure will be rather limited, being confined to trimming bad, over- or under-exposed scenes, and re-arranging closeups in their proper places.

With more pretentious scenario movies, this breaking down procedure becomes an important preliminary task, and practically every scene must be cut out and placed in proper order for editing after it has been inspected, and cut for length.

Beyond this point, it becomes necessary for the amateur to rely solely upon his script or his original idea to guide him in editing his scenes into a composite, screenable movie. The action at hand must determine just where to cut a medium or long shot in order to insert a closeup of the action or a reaction shot; or where to insert a title for best possible effect.

In scenarios, climactic action should be amplified by shortening of scenes as the climax is approached. If this is not

done, the suspense originally intended to be built up at this point, fails to materialize.

In movies of travels, vacations, and around-the-home subjects, there is the usual tendency among beginners to allow scenes to run too long. Cut these scenes abruptly as the action within them ends.

Cutting in of spoken titles is another stumbling block for many amateurs who usually insert the title before the subject has begun to speak. Properly done, a spoken title should be cut in about five or six frames after the subject appears to speak, and all but the last five frames showing subject completing the speech should be deleted entirely. In other words, all that is necessary is to show subject beginning to speak before title appears, and speaking the last word or two, after the title appears. Nor is this last practice always followed. In dramatic action, the cut-back to the speaker is eliminated entirely and a direct cut made to the person spoken to, to show his or her reaction to what has been said.

And now a final word about titling, about which there will be more next month. The titles are an important consideration in the task of editing. Even though they have not been prepared, the picture should be cut and edited with the titles in mind. It is advisable in most cases to leave the cutting-in of titles go until the very last, as further re-editing of a picture may require additional titles or the elimination of some originally planned.

## Single-frame release . . .

• Continued from Page 316

volving cycle and coming to stop against the rod.

When the hole is properly located in the inside case, a corresponding hole must be drilled in the outside case. This is best done by using the two screw holes, A and B, as centers from which a radius is swung to intersect the center of the hole on the inner case. Then with outside case placed on the camera, the same radius is used to locate the hole at the intersections. Radius may be swung with a pair of dividers, a drawing compass or a piece of string with pencil attached. But great care must be exercised to insure drilling holes in inner and outer cases in alignment with one another. Extreme care should also be used to make sure none of the metal shavings from drilling operations get into the camera mechanism, otherwise serious trouble will result.

When the outer case is replaced, a piece of No. 40 drill rod is inserted in the holes and cut, so that when it is

against the stop and start gear it will extend one inch outside the camera case. A suitable handle for this rod is made from a short piece of the 1/4" wood dowel cut 1 1/2" in length. This is rounded at one end then a hole drilled through the center at the other end to enable placing it over the wire rod. A No. 45 drill may be used for this. When hole is drilled, the rod may be forced into the hole where it will remain securely without need for glueing.

Inasmuch as this single-frame control pin cannot be permanently anchored in operating position, it may easily be lost through careless handling. Best preventive measure is to drill small pin hole through end of handle and insert small cord by which rod may be secured to camera winding key or looped over the lens for safety.

—ABC—



## Reviews . . .

• Continued from Page 307

the camera considerably farther back, filming the group of children so they would look considerably smaller. Best shot was that where Teeny Tots appear to be romping about in palm of child's hand. The story ends with child awakening the next morning and making ready for school.

An important criticism is that titling was poorly executed. Camera was not carefully centered on title cards. Also, in the double exposed shots, perspective was not true. And we would suggest cutting down on the footage allowed the opening sequence of mother and child as the trick sequences are the meat of the story.

Another criticism concerns editing. Frequently the camera moves from a medium to a closeup shot, then back to medium shot. This occurs too often and without any logical reason. Further editing, however, will correct this fault.

"Colorado," 400 feet of 8mm. Ko-

dachrome, was produced by Edward C. Miller, St. Louis, Mo. It is the customary vacation documentary depicting scenes and points of interest visited by the filmer. It also has the customary fault of many vacation films in that scenes are far too lengthy, particularly where the scene contained no action. Many amateurs, of course, once they film a scene, hate to trim even a single frame. Somehow they like to look at every inch of film they have exposed. But from the viewpoint of outside audiences of friends, etc., the picture must be carefully cut if it is to prove as interesting to them as it is to the maker.

Another fault with this picture was that many of the titles were improperly cut in. Frequently a title would appear announcing a point of interest, as for instance, "The Will Rogers Memorial;" but two scenes intervene before the memorial is shown. Titles should immediately precede the scene they describe or refer to.

The picture opens with several shots of a sunrise, and closes with an equal number of shots of a sunset. The repetition of shots spoil the effect. It is far more impressive to make a fairly lengthy shot of a sunrise or sunset and use the one shot alone.

Mr. Miller is to be commended, however, for his efforts in producing a film of major length, and we are certain he will profit from the suggestions contained in the criticism sheet returned with his picture.

## Information Please . . .

• Continued from Page 304

*Photofloods approximates true daylight, it seems reasonable that Weston 8 would be the correct rating on which to base my exposure for Kodachrome. What is your opinion.*

A. Your deduction is correct. When using daylight Photofloods with any film exposed indoors, the Weston daylight rating applies.

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*Q. I have just purchased an Eastman 8mm. magazine loading camera. I notice several film distributors advertise bulk film. Is it possible to buy bulk film and then load it in a magazine for my camera? Do any other firms beside Eastman sell film in magazines for my camera?*

A. Eastman Kodak Co. is the only company selling magazine or cartridges of film for the Magazine Cine Kodak. They do not recommend utilizing the film magazines for home loading of bulk film.

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Lenses required for use on the Mitchell and Bell and Howell cameras are the Carl Zeiss Tessar F/2.7 Zeiss Biotar F/1.4 or F/2 and Sonar F/1.5 or F/2; Taylor Hobson Cook Speed Panchro F/2.5 or F/3.5; and Telephoto F/2.5, F/3.5; and Astro Pan Tachar F/1.8 or F/2.3 and Steinheil F/2.5 or F/2.8.

Owners of 35mm. cameras and 35mm. lenses of these types are requested to send a full description of them to:

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## Screen 'em with sound . . .

• Continued from Page 309

slow tempo, while another may call for a faster tempo.

The next thing to do is to start writing the commentary, using the 144 words per minute as a starter. If Scene No. 13, for example, is on the screen 20 seconds, allot 48 words as the maximum commentary to accompany that scene; if the scene is on the screen five seconds, then you will be able to get in only twelve words. The job here, then, is to fit the length of commentary to the length of picture scenes. It's much like trying to construct a complicated time-table, but after you get the scenes clocked for length it isn't much of a job to translate seconds into words then outline a rough draft of the commentary.

After the rough version of the commentary has been completed, go back to your projector. Run the film through again at sound speed, while reading the commentary aloud. This will give the first check on how well you have timed and cued the commentary to the picture. Don't be surprised if you find yourself badly off in this first trial. Even the expert newsreel commentator is unable to hit his correct word-count and timing until after many trials.

The first trial at reading the rough draft of the commentary through as the film is projected will show up the more glaring of the errors in word-count and timing. As many of these as possible should be marked for correction, the corrections made, and then comes another session of reading the script through while trying to keep one eye on the screen. This second reading will reveal still more errors. Writing a good narration is not a one-shot proposition, but is a very careful process of trial-correction-trial that must be repeated over and over again until it reaches the end desired. Don't try to do it all at one time; let the task stretch over several days, so that you can rest and think between trials. Better results will be achieved in this fashion.

As a final check on your commentary, ask several friends to sit in and act as critics while you read through your script while the film is projected. To achieve some degree of realism, plug a microphone into the sound projector, and station yourself behind the audience to do the reading. Reading through the mike and speaker will give them a fair imitation of the final recorded nar-

### EMULSION RATINGS FOR 8MM AND 16MM FILMS

	Scheiner		Weston		G-E			Scheiner		Weston	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten
AGFA ANSCO							GENERA				
16mm SSS Pan.....	29	27	100	80	125	100	Super Meteorpan .....	27	25	64	40
16 Hypan.....	24	23	32	24	48	32	Super Panchromatic .....	24	23	24	16
16mm Panchromatic.....	21	20	16	12	24	16	Super Ortho .....	21	17	16	6
16mm Supreme Pan. Negative.....	27	25	64	40	100	64	Movetone Ortho .....	19	13	16	6
16mm Positive.....	12	8	3	...	...	...	Semi-Ortho .....	18	12	8	2
16mm Plenachrome.....	20	...	12	3	16	...	KIN-O-LUX				
8mm Twin-8 Hypan.....	24	23	32	24	48	32	No. 1.....	18	...	8	...
8mm Filmopan.....	24	23	32	24	48	32	No. 2.....	20	...	12	...
Twin 8mm Pan.....	20	18	12	10	16	12	No. 3.....	26	24	50	40
Twin 8mm SSS Pan.....	29	27	100	80	125	100	No. 3 Gold Seal.....	...	29	...	100
Straight 8 Pan.....	24	23	32	24	48	32	HOLLYWOOD				
**DUPONT							S. S. Pan .....	26	25	50	40
Regular Pan (Rev.) Type 321.....	20	18	12	8	16	12	Pan .....	21	20	16	12
Super Pan (Rev.) Type 302.....	29	28	100	80	...	...	Semi-Ortho .....	18	12	8	2
Sup.-2 (N-P or Rv.) Type 301.....	26	25	64	40	48	24	UNIVEX				
Type 314 Pan (N.-P. or Rev.).....	21	20	16	12	...	...	Standard .....	17	14	6	...
Positive Type 600.....	12	...	2	1/6	...	...	Ultrapan .....	20	18	12	6
Sound Record. Pos. Type 601.....	17	9	6	1	...	...	Ultrapan Super-Speed.....	23	21	24	16
EASTMAN							GAMMACHROME				
16mm Super XX Pan.....	...	...	100	80	125	100	Regular .....	18	10	8	3
16mm Super X Pan.....	24	23	32	24	48	32	Plus .....	20	17	12	6
16mm Safety .....	20	18	12	8	16	12	Superpanex No. 100.....	29	27	100	64
16mm Sound Pan .....	23	21	24	16	...	...	Superpanex No. 24.....	23	21	24	16
16mm Pan. Negative.....	23	21	24	16	32	24	Colortone .....	18	10	8	3
16mm Positive .....	16	10	5	3	16	4					
8mm Super X Pan.....	23	21	24	20	32	24					
8mm Regular Pan.....	18	16	8	5	12	8					
Kodachrome (8 and 16mm).....	18	14*	8	3*	12	4*					
Kodachrome "A" (8 and 16mm).....	18*	21	8*	12	12*	16					
GEVAERT											
Super Reversal .....	23	21	24	16	32	24					
Panchro .....	20	18	12	8	16	12					
Ortho .....	21	17	16	6	24	8					

\*Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.  
\*With filter.



ration. In this way you will have opportunity to see whether the whole product, sound script and picture, hang together and make an intelligent impression on an audience.

The script is now ready to be put in mechanical shape for the recording laboratory. If recording is to be done by an out-of-town laboratory, don't expect the narrator to take your script and achieve the desired results unless you give him very specific and detailed instructions regarding the pacing and timing of the commentary.

Most laboratories will ask you to draw up a cue sheet in three columns: (1) picture scenes described and numbered, (2) narration, and (3) footage or time-length of each scene. As you write down the description of each film scene, set down the accompanying narration in the adjacent column so the narrator will know which words belong with each scene. If music and sound effects also are to be recorded, you will need a fourth column for cueing in these. It is suggested that you query your laboratory concerning the form in which they prefer the sound script written.

Finally, a few cautions to observe before you get too far along in the writing of your sound script:

(1) For a slight additional fee any laboratory will undertake to re-record on the sound track almost any type of standardized sound effect—telephone bell, train whistle, airplane motor, etc. However, be very careful not to plan

sound effects that demand split-second synchronization with screen action. The best advice is to question the laboratory before definitely including sound effects of any type. They will gladly tell whether such effects are feasible.

(2) Don't compose a narrator's commentary in which the timing is dependent upon change of pace—slow at certain points, fast at others. Such a commentary will be exceedingly hard for the laboratory to work out, and will cost for the extra time thus used. Write the commentary so that any stranger can pick it up and master it in a few trials with your projected film.

(3) Don't include in the commentary any sentences or phrases that depend for their effectiveness upon the tone of voice or inflection of speech in which they are delivered, unless you can be absolutely certain that your directions will be understood clearly.

(4) If you plan to use music throughout the film as a background for the narration, examine the selections very carefully to see that they supplement and strengthen the narration. The wrong musical selection can destroy the effect of the narration. If your film is of a type whose effectiveness depends upon a clear, logical commentary, stay completely away from music except as an introduction and closing device. As a final caution, find out from the laboratory whether a copyright fee will be charged for any of the selections you want to use.

## Vary your camera angles...

• Continued from Page 314

in a scene at the seashore, with possibly a man and woman as subjects. Take the camera into the surf and show the two approaching the water hand in hand. As their feet touch the water, the woman pulls back and refuses to go any further. Move in for a closer shot as the woman shivers. Move to the side and show the man pull the woman toward the water. She breaks away and runs back to dry sand. Camera picks up man from position occupied by woman; he dismisses her as hopeless by appropriate gesture and plunges into the surf. Take a position back of the woman as once more she tries to brave the water. Get a close-up of her feet as she puts one toe into a retreating wave. She follows the wave out a few steps (in close-up of feet) and suddenly a comb sweeps in unexpectedly and drenches her. A close-up of her face, dripping and gasping, would be excellent here. Then take a position from the side as she dives into a wave and swims out to the waiting man. Splice in a few shots of waves

breaking on the shore at this point to denote a transition while subjects are swimming, then come in with a shot of the man and woman walking or running out of the water toward the camera and returning to dry sand. Close-ups of their dripping faces could complete this sequence, in an ordinary cutting movie, which has been filmed with just a little more thought than usual to achieve a continuity containing all the elements of drama.

Many amateurs make full use of the dramatic potentialities of their cameras in other ways besides that of filming a suspenseful continuity of simple action. Contrast is another way of getting dramatic effects into a picture. One successful amateur opened his picture of a small baby by showing a man's hand completely filling the film frame. The hand slowly opened and revealed the tiny hand of a baby nestling in the adult's huge palm. Another filmer started a similar picture with the cam-

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era lens very close to the diaper-covered bottom of his child. The baby slowly crawled away from the camera and came into focus as an individual instead of a piece of cloth.

When filming the spectacular Mt. Rushmore Memorial, a cinefilmer put several persons in the foreground to give *contrast* to the heroic carvings. Similarly, successful amateurs inject human interest, which is nothing more

than drama on a simple plane, into their vacation scenic pictures by filming persons and their reactions in connection with natural sights and phenomena.

All of this is not a new discovery, but a proven technique by which movies—amateur and otherwise—are made more enduring in interest and entertainment value. It is the treatment that makes an amateur's movies welcome entertainment all the time.

## *Closeups with extension tubes*

• Continued from Page 311

for most movie amateurs there's a slight catch to this extension tube business today in that unless you own an 8mm. or 16mm. magazine Cine Kodak or a Cine Special, you will have to have extension tubes made special for your particular camera and lenses the same as I did. The war-time restrictions on metals being what they are, it will probably be necessary to resort to tubular plastics unless you can locate a suitable length of metal tubing in your garage scrap pile. Use of extension tubes is also limited to those cameras with removable threaded lens mounts. Until recently, before the priority situation set in, Bell & Howell accepted special orders for extension tubes, custom-built to the customer's order.

One gadget still available for both 8mm. and 16mm. cameras is the Goerz Reflex Focuser which combines a  $1\frac{3}{8}$ " extension tube with a means for visually focusing lens on subject to be filmed. Lens is removed from camera and the Goerz Reflex Focuser screwed in to camera in its place. The lens is then mounted in front of the Focuser. A simple adjustment permits viewing the image as it will appear, highly magnified on the screen.

Use of extension tubes introduces certain problems which must be overcome if their use is to be successful. These problems are exposure and parallax. Moving the lens away from the film reduces its speed. Therefore, in extending the camera lens with an extension tube, its  $f/$  value immediately changes. For example, by coupling a 1" extension tube on a 2"  $f/3.5$  telephoto with the magazine Cine Kodak, the new  $f/$  value of the lens becomes  $f/7.1$  instead of  $f/3.5$ . A 4" extension tube would change it to  $f/12.44$ .

When you wish to calculate the revised  $f/$  value of a certain lens-tube combination to correspond with light reading indicated by your exposure meter, proceed as follows: Divide the  $f/$  number indicated by the exposure meter by the sum of the focal length and lens extension. Then multiply this fig-

ure by the focal length of the lens. The result will be the number at which the lens diaphragm must be set, in order to give the exposure indicated by the meter.

EXAMPLE: Focal length, 2 inches; extension tube,  $1\frac{3}{8}$ " (or 1.375"); exposure meter reading,  $f/8$ :

$$\frac{8}{2 + 1.375} = \frac{8}{3.375} = 2.37$$

$$2.37 \times 2 = 4.74$$

This means that when exposure meter indicates a setting of  $f/8$ , the lens should be set at  $f/4.74$ . Of course, there is no such number on the lens, but it can be approximated by setting indicator about  $\frac{3}{4}$  of the distance from  $f/4$  to  $f/5.5$ .

Where extension tubes are supplied for certain cameras, as in the case of the Eastman cameras already cited, the manufacturer has calculated the exposures and provides a dependable exposure chart applying to their tubes when used with the cameras and lenses for which they were designed. Any optical engineer, of course, given accurate figures as to distance of regular camera lens from film plane, length of extension tube to be used, plus lens  $f/$  value, could readily calculate a new scale of  $f/$  values for the lens-extension-tube combination.

**T**o cope with the parallax problem, there are two reflex viewing attachments now on the market for this purpose: one, the Goerz Reflex Focuser, already described, and the Optiast Viewer marketed by Arthur Wolf, Chicago. The latter, unlike the Goerz focuser, must be removed from the camera and replaced by the lens after centering is accomplished.

Lacking either of these devices, it then becomes necessary to center camera on object, focusing the image on a ground glass screen. This can be done by placing a piece of frosted cine film in the open film gate of the camera and



focusing upon it, viewing the result with the aid of a small mirror thrust behind the film where the film gate does not open sufficiently to permit full visual inspection.

The Eastman Cine Special has a built-in visual focusing device which views directly through the lens in taking pictures, while the Victor and Bell and Howell cameras have visual focus devices displaced from the actual taking position. The latter will simplify the measurement of distances, but will not locate the field.

It is helpful, of course, to know approximately what field will be covered by certain lens and tube combinations so that the right combination may be selected to fit the subject to be filmed. A smaller field will be required for filming a bee or an ant than would be used for filming a grasshopper. The following table indicates area of field covered with 2, 4 and 6-inch telephotos when coupled with the  $\frac{3}{8}$ -in.,  $\frac{3}{4}$ -in. and  $1\frac{1}{2}$ -in. extension tubes previously described. Data on the regular 1-in. lens is purposely omitted as being inapplicable to average amateur use:

Lens	Extension tube	Distance from object	Approx. area covered
2-inch.....	$\frac{3}{8}$ inch	14 inches	$1\frac{3}{4} \times 2\frac{3}{8}$ inches
".....	$\frac{3}{4}$ inch	8 inches	$13/16 \times 1\frac{3}{16}$ inches
".....	$1\frac{1}{2}$ inches	4 inches	$3/8 \times 1/2$ inches
4-inch.....	$\frac{3}{8}$ inch	46 inches	$2\frac{3}{4} \times 4$ inches
".....	$\frac{3}{4}$ inch	28 inches	$1\frac{9}{16} \times 2\frac{1}{8}$ inches
".....	$1\frac{1}{2}$ inches	16 inches	$3/4 \times 1$ inch
6-inch.....	$\frac{3}{4}$ inch	56 inches	$2\frac{3}{8} \times 3\frac{1}{4}$ inches
".....	$1\frac{1}{2}$ inches	31 inches	$1\frac{1}{16} \times 1\frac{1}{2}$ inches

A point to remember is that depth of field is extremely shallow when extension tubes are used and when attempting to film living insects you may encounter difficulty in keeping them in sharp focus long enough to make the shot. Some means must be employed for fastening them to a small stage in front of the camera. One thing is certain, they won't stay there without being made fast and you should not kill them because it is action you are after. Placing subjects on small bits of fly paper is probably the best expedient.

It is advisable, too, to speed up camera to 24 or 32 frames per second, for the motions of such tiny creatures are so rapid that they appear to much bet-

ter advantage in semi-slow motion. Made to move slowly and ponderously on the screen, the minute subject takes on mass and added size, becomes something awe-inspiring.

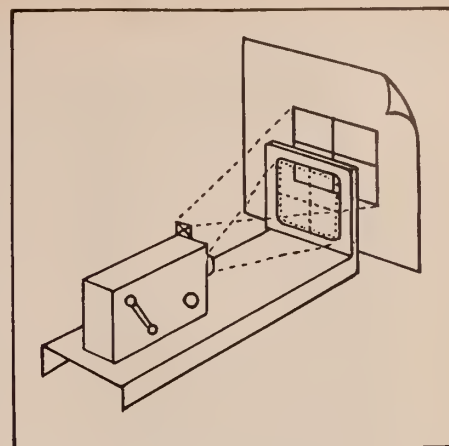
A friend, who had a set of extension tubes made, patterned after mine, has a most interesting film of ants at work. Photographed in Kodachrome, it shows the ants building their homes and storing food for the winter. In the same film, he has scenes of a wasp fighting an unknown adversary—the cameraman who rolled tiny pebbles over the hole in which the wasp was at work. The wasp is shown struggling to remove the pebbles, affording study of this insect at extremely close range and in an unusual activity that could not otherwise be studied. Such pictures must be seen to fully appreciate their vast appeal. And they are within the means and ability of any cine camera owner.

Here are a few things to remember when filming with extension tubes. If you film insects under artificial light, keep photofloods as far away from subjects as possible, otherwise they may succumb to the heat.

The longer your telephoto lens, the farther from the subject you may work, which is advantageous. The standard 1 inch (or  $\frac{1}{2}$  inch, 8mm.) lens could be used, but this would make it necessary to work so close to subject, shadow of lens would fall upon it.

Two or more extension tubes may be joined together to gain added length in the extension. The more extension tube you add to a lens the smaller the field becomes.

Camera must not be hand held for the same reason it should not be hand held for any telephoto shot. Rigid support is necessary not only for camera but for the extension tube, when lengthy tubes are used.



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8MM. CINE KODAK 25  
8MM. CINE KODAK 60  
8MM. KEYSTONE  
16MM. CINE KODAK "K"  
FILMO—ALL "70" MODELS  
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## Easy-to-film scenario . . .

• Continued from Page 315

traveling ahead: Father responds affectionately to boy's statement as the group continues walking and talking.

SCENE 21. Front porch of home. Mother on steps looking expectantly toward approaching father and children out of scene. They enter scene and

father kisses mother. She begins to tell him about Butch:

TITLE: "Butch is coming home—."

SCENE 22. Closeup of father as he speaks:

TITLE: "Yes, yes. The children have been telling me."

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SCENE 23. Closeup of mother as she speaks:

TITLE: "It's almost time—."

SCENE 24. Medium shot of entire group on front porch. Son raises father's sleeve to look at wrist watch:

SCENE 25. Closeup of watch. It is almost 5:30.

SCENE 26. Back to scene 24, as son observes time of Butch's arrival is at hand. Runs out to curb and looks anxiously down street. Other children follow him.

SCENE 27. Long shot. Taxi approaching in distance.

SCENE 28. Medium shot as taxi pulls up at curb and stops. Before driver can get out, door of rear compartment opens and a husky but tattered man hastily exits and starts to brush himself off. His necktie is missing and it is evident his clothing was recently torn as though in a brawl. Son rushes into scene and up to him; looks around quizzically then asks:

SCENE 29. Medium closeup of son and husky stranger as son speaks:

TITLE: "Where's Butch?"

SCENE 30. Same as scene 28. Stranger looks gruffly at son then turning and pointing toward interior of taxi, says:

TITLE: "In there!"

SCENE 31. Back to scene 30. Son reacts to stranger's words, then goes to taxi and reaches inside door.

SCENE 32. Closeup. Interior rear compartment of taxi. On floor is "Butch," the family dog, tied to opposite door handle with stranger's necktie. Boy in immediate foreground is untying him, and as dog jumps into his arms, we cut to:

SCENE 33. Same as scene 31. Son turns and faces camera with dog in arms. Stranger registers fear of dog, as he steps back suddenly out of reach. All members of family move into scene and heap affection on dog.

SCENE 34. Slightly longer shot than previous scene. While family is engrossed with returned dog. Father steps toward stranger, reaches into pocket and extracts roll of bills.

SCENE 35. Closeup, father and the stranger. Father pats stranger on shoulder and says apologetically:

TITLE: "I'm sorry I sent him away. I didn't know the kids missed him so much. Take this for your trouble."

SCENE 36. Back to scene 35. Stranger takes money, pockets it, and starts to re-enter taxi.

SCENE 37. Medium closeup of dog on ground. Some of the children playing with him. Dog suddenly looks up and out of scene, as though towards the stranger, and dashes out of scene towards him.

SCENE 38. Medium shot. Taxi at curb. Stranger enters cab hastily to escape dog (not shown in scene) and orders taxi driver to proceed. Stranger

looks apprehensively toward barking dog as taxi exits from scene.

SCENE 39. Medium closeup. Son holding dog which is barking fiercely at departing taxi. The rest of the children are grouped around watching the departing taxi. Fade-out.

THE END.

The scenes involving the dog are especially written so no acting ability is required of him, making it possible for you to use a neighbor's dog if you do not own one. The scenes in which he is shown barking toward the stranger can be filmed with someone out of scene causing the dog to bark as required.

Revelation of the dog as Butch in scene 32 is the climax and scenes immediately preceding this should be cut fast to build suspense. Your best actor should be cast as the stranger in order to heighten the effect of those scenes in which he appears.

## The Reader Speaks . . .

Continued from Page 302

or in part for equal footage of unexposed 16mm. Kodachrome in 100 foot rolls.

—Robert C. Harnsberger,  
Luray, Virginia

Dear Editor: Note to Denver 8mm. filmers: I can furnish 8mm. Kodachrome footage of Henry Ford's Greenfield Village, Niagara Falls, and Great Lakes marine scenes. I want 8mm. Kodachrome footage of Route 40 Berthoud Pass, Moffat Tunnel from Route 40 side, Trail ridge, and Pikes Peak area.

—George C. Winchell,  
Freedom Rd.,  
Ravenna, Ohio.

Dear Sirs: I want 100 feet 8mm. Kodachrome of Tulip Festival in Holland, Michigan. Will trade 100 feet unexposed Kodachrome for same.

—Edward Oliver,  
6105 So. Laflin St.,  
Chicago, Ill.

Gentlemen: Wish to contact an 8mm. movie maker in Philadelphia who can supply me with Kodachrome footage of several places in that city. I'll swap equal amount of Kodachrome film. Please communicate for details of scenes wanted.

—Bill Ralph,  
19828 Forest Ave.,  
Hayward, Calif.





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# TITLE *troubles*

By GEORGE W. CUSHMAN

**I**F you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

*Q. What is the simplest method for a beginner, not a fancy "letterer," to print title cards?—M. J., Glendale, Calif.*

A. Typewrite them. If typewriter is not accessible (or if you can't type), get a package of alphabet soup letters from your grocer, sort out a selection of unbroken letters, and compose your titles with them. They're easily colored with show-card or water colors for Kodachrome, too. A dab of glue or rubber cement applied with a toothpick to backs of letters will hold them in place on title card.

*Q. The titles in my pictures invariably jump up and down on the screen whereas the scenes do not. I photographed both my titles and the scenes, but the latter were sent away for processing while I processed the titles myself. I used double 8mm. film. What causes this?—C. S., Wilmington, Del.*

A. Most likely your film slitter is at fault, failing to slit your film accurately resulting in "bulges" that have trouble passing through film gate of your projector and hence the jumpy action on the screen.

*Q. How can I make an animated title that will show the letters appearing one at a time when my camera is not equipped for single frame photography?—H. L. K., Terre Haute, Ind.*

A. Using reversal film and white letters over a black background, hold a piece of black paper or cardboard (same material as title card) over the letters and as camera operates, draw card slowly to right exposing one letter at a time. Where effect is to be applied to titles of more than one line, set up first line of letters and proceed as above; then stop camera and set up second row of letters and continue photographing as before.

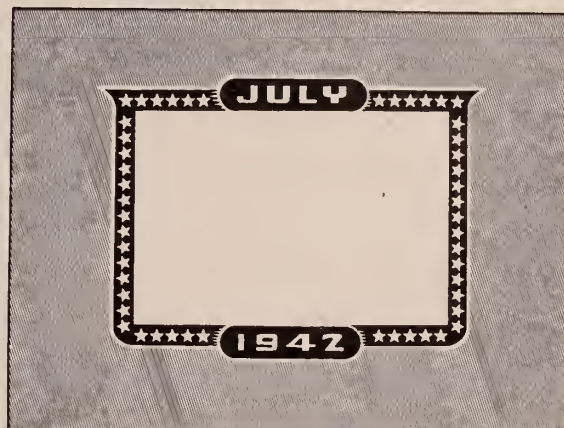
*Q. What is the closest distance advisable for shooting titles?—B. L. I., Sioux City, Ia.*

A. It is not practical to shoot titles at distances less than provided by the average typewriter titler i. e., 6 or 8 inches. The smaller the title, the greater the magnification of detail on the screen which shows up any irregularities in printing, lettering or texture of title card or background.

*Q. What causes lettering of typewritten titles to appear uneven in density on the screen?—A. J. T., Toledo, Ohio.*

A. In most cases, too light an impression. When typing titles, best results are obtained where each key is struck twice—go over each letter a second time. Also a fresh black ribbon should be used. If titles are made on positive film, allow less exposure when shooting and develop the film longer to increase contrast.

# HOME MOVIE TITLES





# CLASSIFIED • ADVERTISING

## EQUIPMENT FOR SALE

- **BASS SAYS:** Cine Leadership exemplified in complete stock of new and used cine equipment for immediate delivery.

### USED CAMERAS

Cine Special, late model, 1" Kodak F:1.9, 2" Dallmeyer F:1.5 and screw-in turret, \$545.00.  
Cine Special, late model, 1" Kodak F:1.9, 2 1/2" Kodak F:2.7, \$449.50.  
200 ft. Cine Kodak Magazine, good condition, \$144.00.  
8mm. Bell & Howell Companion, F:3.5 lens, \$42.50.  
8mm. Revere Model 99 Turret, F:2.5 lens, 1 1/2" Wollensak F:3.5, \$97.50.  
8mm. Zeiss Movikon, Zeiss Sonnar F:2 lens and case, \$125.00.  
8mm. Bolex, 12 1/2mm. Wollensak F:1.9, 1" Wollensak F:2.7 focusing mount, 1 1/2" Meyer Britar F:2.7 and case, \$262.50.  
16mm. Cine Kodak Model E, F:3.5 lens, \$32.50.  
16mm. B. & H. 70A, F:3.5 Cooke, \$44.50.  
16mm. Keystone Model A-3, 1" F:1.5 Wollensak, \$54.50.  
16mm. Filmo 121 Magazine, Cooke F:2.7 fixed focus, with case, \$57.50.  
16mm. Simplex Pocket Magazine, F:1.9 Kodak Anastigmat, optical finder, \$64.50.  
16mm. Cine Magazine Kodak, F:1.9 lens, with case, \$92.50.  
16mm. Filmo 70A, with 1" Dallmeyer F:0.99 focusing mount, case, \$119.50.  
16mm. Filmo 70A, 20mm. Cooke wide angle F:3.5 fixed focus, 1" Cooke F:1.8 focusing mount, 3" Wollensak F:4, with case, \$237.50.  
16mm. Filmo Autoload Master turret, fitted with 15mm. Wollensak F:2.7 focusing mount, 1" Wollensak F:1.5, 3" Wollensak F:4, \$257.50.

### RARE CINE LENSES

Write for current quotations. We may have what you want.

### USED PROJECTORS

8mm. Keystone C-8, 200 watt lamp, \$22.50.  
8mm. Keystone J-8, 300 watt lamp and case, \$29.50.  
8mm. Kodascope Model 80, 300 watt lamp, with case, \$47.50.  
8mm. Kodascope Model 70, 500 watt lamp, like new, \$54.50.  
8mm. Revere Deluxe, 500 watt lamp, with case, \$69.50.  
16mm. Keystone A-74, 300 watt lamp and case, \$27.50.  
16mm. Bell & Howell, 400 watt lamp, 2" lens and case, \$50.00.  
16mm. Bell & Howell Auditorium, 1200 watt lamp, 1600 ft., case, \$295.00.  
In stock: New Filmomasters 8 & 16mm, Ampro 8, Revere Deluxe, Keystone A-82.  
Send for Bass Supplementary Price List of Cine Equipment up to date—silent and sound and supplies.  
**BASS CAMERA COMPANY, Dept. HC, 179 W. Madison St., Chicago, Illinois.**

- **FULL LIST PRICE ALLOWANCE** for your Eastman model 20, 25, 60, or Magazine 8mm. camera, or your Bell Howell sportster or companion, to apply on new Bolex 8mm. camera. **IMMEDIATE DELIVERY:** New Eastman 2 inch 1.6 lens, 6 inch 4.5 telephoto, 4 inch 2.7, Weston Cine Master Meter; Cameras like new: B&H Companion, F:1.3 lens, \$75.00; Agfa 16mm, 3.5, \$37.50; Simplex Magazine with F:1.9 and 3 inch 4.5 and case, \$75.00; B&H Sportster, 2.5 lens, and windback, \$60.00; Bell & Howell 70-D with 1.5 lens, \$139.50; Bell & Howell 70 with turret front, 1.8 Cooke lens, \$95.00; 8mm. Perfect Magazine, 2.7 lens, \$44.50; Univex 4.5 lens, \$6.50; B&H automaster, 1.5 lens, \$153.00; Bolex 16mm, 1.5 lens, \$195.00; Bolex 8mm, F:1.9 lens, \$195.00; Bell & Howell companion, \$39.50; PROJECTORS: Eastman 16mm, model E, 750 watt, \$55.00; Victor model 11, 750 watt and case, \$89.50; Bell & Howell showmaster, \$149.50; Bell & Howell model 130, 1200 watt, \$250.00; Ampro UB sound projector, \$375.00; Bell & Howell 120 FILMOSOUND, \$325.00; 39x52 tripod beaded screens new, \$14.75; LENSES: Hugo Meyer Convertible Plasmal set having 3 1/2 inch 4.5, 4 3/4 inch F:8, 6 inch F:6.3, priced at \$75.00; 2 inch F:1.5 Hugo Meyer Plasmal, \$79.50; 3 inch F:1.9 Leitz Hektor, \$99.50; 15mm. Cooke 2.5 foc. mt., \$75.00; 1 1/2 inch Cooke F:3.5 foc. mt., \$75.00; 2 inch Dallmeyer F:1.9, \$49.50; 3 inch Dallmeyer F:2.9, \$49.50; 1 inch Hugo Meyer Plasmal F:1.5, \$55.00; 6 inch Hugo Meyer, F:4, \$85.00; 8mm. wide angle lens & finder, \$21.50. **ALL ITEMS LIKE NEW.** Satisfaction guaranteed or your money back. **NATIONAL CAMERA EXCHANGE, 11 South Fifth Street, Minneapolis, Minnesota.**

- **AUTOMATIC fade-wipe device** for 16mm, Bolex with frame counter. Baia made, senior model, cost \$28.00. Sell \$12.00. **H. MICHAELS, 398 Union Ave., Paterson, N. J.**

- **EASTMAN Kodascope 8, model 40, guaranteed working condition good as new.** Price \$24.00 delivered. **JOHN D. AURENZ, 601 Main St., Lafayette, Ind.**

## ● Have you Something to sell?

Turn it into cash with a Home Movies classified ad!

**RATES:** Ten cents per word; minimum charge, \$2 cash with order. Closing date, 10th of preceding month. **HOME MOVIES** does not guarantee goods advertised. Send ad copy to 6060 Sunset Boulevard, Hollywood, California.

## EQUIPMENT FOR SALE

- **J. A. LINDON, 8mm. enthusiast** says: "I find your catalog superior to all your competitors, not only in economy and quality, but in downright friendliness!" Your copy is reserved for you, too. Write **ESO-S PICTURES, 3945 Central, Kansas City, Missouri.**

- **STEWART-Warner 16mm. camera** with following accessories: special custom-built 2-lens turret with standard lens mounts; magnifying focusing tube; Bell & Howell tubular viewfinder; and lateral shift alignment gauge. No lenses. \$25.00. **BOX 77, Home Movies, 6060 Sunset Blvd., Hollywood.**

- **FACTORY** reconditioned Amprosound, \$275.00. Immediate delivery on new Filmo 8mm. projectors, cameras, Weston cine meters and Victor Animatophone sound projectors. **WILFRED NAYLOR, 1907 North Fifth Ave., Birmingham, Ala.**

- **BULK FILMS:** 8mm. - 16mm. - 35mm. - Join our Yearly Movie Club. Full line of movie-still camera films, accessories, supplies. **COLLIER PHOTO SALES, 9508 Nelson, Cleveland, Ohio.**

- **FILMS RENTED**—America's foremost Home Movie Library; low rates; catalogs Free. (State model projector). **MOGULL'S, 55 West 48th, New York.**

## WANTED

- **WANTED**—16mm. Bell & Howell Filmo D. A. camera. Or what have you, complete and in first class condition? **GEORGE N. LATHROP, Bristol, Vermont.**

- **WANTED**—sound projector in good condition. State make and model and lowest price. **FRANCES ALDRICH, 39 Hayes St., Arlington, Mass.**

- **CONTAX II, Sonnar or Tessar f:1.5 or f/2 lens**, any condition. Will pay cash. **BOX 88, Home Movies, 6060 Sunset Blvd., Hollywood, Calif.**

- **USED 8mm. films and equipment.** Spot cash highest prices. **JOS. L. ANDRIEU, 24 S. Salford St., Philadelphia, Pa.**

- **WANTED** — used equipment. Bargain list on request. **PETERS, 41-B So. 4th St., Allentown, Penna.**

## TITLING

- **TITLING and Close-up Lens Kit**—Six supplementary lenses of 16", 18", 20", 24", 32" and 40" focal lengths. Can be used on all titlers which provide for interchange of lenses. Also ideal for general close-up photography. Complete kit \$3.00. Separate lenses, 60c each. Also available in 6", 8" and 12" focal lengths for ultra-closeup work. **HOLLYWOOD CINE PRODUCTS CO., 3221 So. Figueroa St., Los Angeles, Calif.**

- **TITLING LETTERS** that give you professional results. Pin letter and sanded back letters. Complete sets available \$4.75 up. Write for descriptive literature. Ask about Santa Claus, Turkey and other title illustros. Big variety of large size and varied style letters can be purchased by the letter to fill all titling needs. **MITTENS LETTER CO., Redlands, Calif.**

## DUPLICATING SERVICE

- **ESO-S Monocolor 8mm. dupes** of your favorite films, 2 1/2c per foot, up. **ESO-S PICTURES, 3945 Central St., Kansas City, Mo.**

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- **MOTION picture processing.** 100' 16mm., 75c; 50' 16mm., 50c; 25' 8/8mm., 35c; 25' 8mm., 25c. **RITTER FILM SERVICE, 629 Lyman Ave., Oak Park, Ill.**
- **ESO-S** is licensed by Eastman to process your double-8mm. films, 45c. **ESO-S PICTURES, 3945 Central St., Kansas City, Mo.**

## FILM RELEASES

- **1,000 SUBJECTS:** 8mm.-16mm. (silent) for rent or sale. No deposit required. Within one month you have the right, for only 75c, to exchange reels. Otherwise, our new plan guarantees you 75% refund within 10 days. **ABBE FILMS, 1265 Broadway, New York.**

- **8mm.-16MM. sound and silent films, projectors, and cameras**—bought, sold and exchanged. Trades or terms accepted. Free bargain bulletin. **ZENITH, 308 West 44th, New York.**

- **YOURS** for the asking! Mammoth 40 page film rental catalog—silent, sound, 8mm. and 16mm. Forward your name and address today. **NATIONAL CINEIMA SERVICE, 69 Dey St., N. Y. C.**

- **LATEST Home Movies.** Exchange, sale, rental. All sales guaranteed. Free catalogs, bargain list. Write today. **BAILEY FILMS, 1651 Cosmo, Hollywood.**

- **SELLING OUT 200 reels** 16mm. slapstick comedies, cartoons, travels, 400 feet each, \$3.95 each. Trades 50c reel. We buy anything. **BOBS, 154 E. 47th St., N. Y. C.**

- **NEW MOVIE FILMS**—wholesale prices! Free lists and catalogue upon request. "Surprise" samples, 10c. **SUPERIOR FILMS, 126 Fourth, Paterson, New Jersey.**

- **SEVERAL 16mm. sound-on-film features and comedies** for sale, \$5.00 per reel and up. **ROBERT WYGANT, Heights Theatre, Houston, Texas.**

- **100 FOOT 16mm. sound film, 95c.** All sizes film bought, sold, exchanged. Catalogue, sample film 10c. **INTERNATIONAL 2120 Strauss, Brooklyn, N. Y.**

- **BARGAINS** in 16mm. silent, sound film. Lists and sample colored film 10c coin. **WAVERLY, 5119-H South St. Louis Ave., Chicago, Ill.**

- **8MM. FILMS!** All major producers. New-used prints. Sales, exchanges, trade-ins. **RIEDEL FILMS, Dept. HM-842, 3207 Joslyn Rd. Cleveland, Ohio.**

- **SOUND and Silent Films** exchanged, bought, sold, rented, Bargains always. New Free lists. **FRANK LANE, 5 Little Bldg., Boston, Mass.**

## KODACHROME FILM RELEASES

- **KODACHROME TRAVEL FILMS.** Latest releases now available for distribution, in 8 and 16mm. A postcard will bring listings. **KENWOOD FILMS, 818 E. 47th Street, Chicago, Ill.**

- **MOVIES** for grownups. (Not Arts). Many in Kodachrome, 8mm., 16mm. Lists, handy lens cloth, dime. **JENKINS, 392, Elmira, N. Y.**

## FILMS FOR EXCHANGE

- **16MM. FILMS** exchanged 400 ft. reel silent, \$1.00; sound, \$2.00. Latest releases. Free 40-page catalogue. **BETTER FILMS, 742 New Lots Ave., Brooklyn, N. Y.**

## TRADE

- **REVOLVERS, 22 target pistols, automatics and shotguns** accepted in trade at very liberal allowances on all makes of cameras, projectors, lenses, screens, exposure meters, canid cameras and everything photographic. **NATIONAL CAMERA EXCHANGE** Established 1914. 11 So. Fifth St., Minneapolis, Minn.

## FILMS

- **8MM.-16MM. Film, including processing, daylight loading, non-halation.** 25 ft. 8/8mm. Weston 12 85c; Weston 24-16, \$1.25; Weston 64-40, \$1.50; 100 ft. 16mm. Weston 12, \$1.85; Weston 24-16, \$3.75; Weston 64-40, \$4.00. **RITTER FILM SERVICE, 629 Lyman Ave., Oak Park, Ill.**

- **ESO-S** saves you 50 per cent on spooled film costs. What is **HOLLYWOOD SEPIA?** See page 322.

## PHOTO FINISHING

- **6 OR 8 exposure roll film** developed and printed giant size 25c. **THRIFTY PHOTO Box 46, Southgate, Calif.**

## MISCELLANEOUS

- **STILL PHOTOGRAPHERS:** Before your photos of individuals can be sold with safety, you must have a model release giving legal right to sell the picture for publication or advertising purposes. Model release forms are now available, ready printed in authentic legal manner 50 for 25c (coin) postpaid. **VER HALEN PUBLICATIONS, 6060 Sunset Blvd., Hollywood, Calif.**





## FIRST AWARD

### Home Movies 1942 Annual Amateur Contest

In addition to the Lloyd Bacon Trophy for best film submitted in contest, there will be THREE First Award trophies for best films in Scenario, Documentary and Family Films classes. Plaques will be awarded for second and third place in each class. In addition, SIX trophies will be awarded for achievement in photography, editing, titling, sound, technical, and outstanding amateur club activity. Every film entered has a chance to win one or more awards.

#### ONLY NINETY DAYS REMAIN

in which to complete your film and enter it in HOME MOVIES' 1942 Annual Amateur Contest.

**CONTEST CLOSSES SEPTEMBER 30th!**

#### CONTEST RULES

- Entries limited to 16mm. and 8mm. films. No restriction as to length or subject. You may submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. All entries will be promptly returned after review by judges.
- Don't wait until final week to submit your films. Send them in as soon as ready.
- All entries should be titled at least to the extent

of a main title. Professional or laboratory produced titles are permissible.

- Be sure to label your film reels and containers, giving your name and address and the title of your production.

- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

## HOME MOVIES

HOLLYWOOD'S MAGAZINE FOR THE AMATEUR





# For Better Summer Movies...

## Filmo "Companion" 8 Camera

TO BE sure of getting 8mm. movies you'll be proud to show, use the camera that's precision-built by the makers of Hollywood's preferred studio equipment...a Filmo 8. It gives professional results with amateur ease.

Loading is simple. Film, color or black-and-white, drops into place—no sprockets to thread. Then sight through the fully enclosed spyglass viewfinder, press a button, and *what you see, you get!* Lifetime guarantee!

Filmo "Companion" 8 (pictured) is palm-size, weighs only 24 ounces, and has a built-in exposure calculator which covers every outdoor photographic condition. Operates at 8, 16, 24, and 32 frames per second, and makes single-frame exposures, too, for animation work. Lens is instantly interchangeable with extra speed and telephoto lenses, for which matching finder masks are provided. With 12½mm. F 3.5 lens, \$52.80.

## B&H Filmosound Library Offers AMERICANS ALL

A Two-reel, 16mm. Sound Film  
Produced and Narrated by

**JULIEN BRYAN**

for

The Co-ordinator of Inter-American Affairs

With animated maps and quickly moving camera, *Americans All* gives us a brief, over-all picture of our fellow Americans whose homeland stretches from Texas through Central America to the very tip of South America. Subject of this fast-moving film is Latin America's exciting history, varied geography, vast resources, and growing industries; its schools, games, work, and play. The accent is on youth; a major portion of the film is devoted to the young people.

Many other films on Latin America are available from Filmosound Library. Literature free upon request. Filmosound Library Catalog Supplement 1942-A lists more than 200 new film subjects.

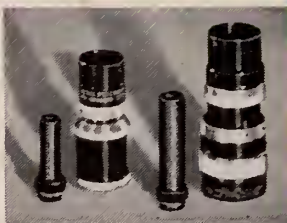


Latin American children play games, too

Bell & Howell Company, Chicago; New York; Hollywood; Washington, D. C.; London. Established 1907.

## Filmo Accessories...

### TO MAKE YOUR CAMERA MORE VERSATILE



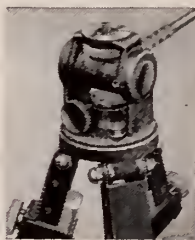
### Telephoto Lenses

Although many special-purpose lenses are now very scarce, we have a limited supply of fine telephotos. But ask your dealer *now*, before the most popular focal lengths are unavailable. The 1½" F 3.5 B&H Telate, for Filmo 8mm. Cameras, is \$54.40; the 2" F 3.5 Telate for Filmo 8's is \$44.80. For 16mm. Filmos there are 2" F 3.5 telephotos at \$44.80 and \$75.75.

### FILMO TRU-PAN TRIPOD

for steady pictures

Fine B&H pan and tilt head insures smooth action. Two-section legs are of selected, straight-grained birch; have reversible tips—steel and rubber. Price, \$20.



### TITLE-CRAFT TITLES

to dress up your summer films

Made to your order—any wording you desire effectively displayed on any background you select from the scores available. From 20c for 8mm.; from 25c for 16mm.



### Color Filters

All Types  
All Sizes



B&H Color Filters are available in amber, red, green, and neutral density types for monochrome work, in sizes to fit all Filmo Camera standard and extra lenses. All are of dyed optical glass, widely preferred for its stability. Also available—Type A and haze filters for Kodachrome.



### Film Storage Cases

to protect your films for the summer

Sturdy, dust-tight, compact cases of welded steel, with humidifying pad, and fins to hold each reel in place. For 8mm. film: capacity, six 200'-reels, \$2.50; 12-reel size, \$3.50. For 16mm. film: capacity, six 400'-reels, \$3.00; 12-reel size, \$4.50.

Send Coupon for Full Details

BELL & HOWELL COMPANY  
1825 Larchmont Ave., Chicago, Ill.

Please send full details about: ( ) Filmo 8mm. Cameras; ( ) Telephoto Lenses; ( ) Filmo Tripods; ( ) Title-Craft Titles; ( ) B&H Color Filters; ( ) Film Storage Cases; ( ) Films on Latin America; ( ) Filmosound Library Supplement 1942-A.

Name.....

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City..... State..... HM 8-42

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# Bell & Howell



Price 25c  
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# HOME MOVIES



Forrest Helliwell



**September • 1942**

**HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR**



# NEW RELEASES



## "SIX-SHOOTER MICKEY" featuring

### MICKEY MOUSE

Mickey is the dashing western hero of this rollicking fun film in which Minnie Mouse is pursued by the villainous Peg Leg Pete. Mickey arrives in the nick 'o time, grapples with the villain and saves Minnie. No. 1413-B.

*Black and White Silent Only*

200 Ft. 16mm.....	\$6.00
100 Ft. 8mm.....	3.00



## "TALE OF THE VIENNA WOODS"

A beautiful animated cartoon picturing the escapades of Pan and a baby deer. Their play is suddenly interrupted by hunters but Pan cleverly outwits them and saves the deer. The excellent music and sound score makes this one of Hugh Harman's best films. No. 2129-C.

*In 16mm. Sound!*

400 Ft. (Approx.) Black & White...	\$17.50
400 Ft. (Approx.) Kodachrome.....	67.50



## BOSKO

in

## "THE OLD HOUSE"

Bosko and Honey enter an old abandoned house, convinced there's no such things as spooks. But harrowing experiences with spooks, ghosts and skeletons soon change their mind. Music and sound effects are tops. No. 2137-C.

*In 16mm. Sound!*

400 Ft. (Approx.) Black & White....	\$17.50
400 Ft. (Approx.) Kodachrome.....	67.50

## DONALD DUCK

in

## "Donald's Mexican Romance"

Imagine Donald Duck as a troubador, serenading Senorita Minnie as he gallops through the courtyard on his little donkey. No need to tip off the fun that follows. Donald Duck is always tops! No. 1457-B.

*Black and White Silent Only*

200 Ft. (Approx.) 16mm...	\$6.00
100 Ft. (Approx.) 8mm...	3.00



**HOLLYWOOD FILM ENTERPRISES, INC.**  
6060 SUNSET BOULEVARD • HOLLYWOOD, CALIF.



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*Home Movies*

MAGAZINE



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VP

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# home MOVIES

Reg. U. S. Pat. Off.

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SEPTEMBER

1942

NUMBER 9

VOLUME IX



## REEL FELLOWS

A friendly fraternity of  
movie amateurs spon-  
sored by Home Movies  
magazine. Your mem-  
bership is invited.

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GEORGE W. CUSHMAN  
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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



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War Bonds and Stamps!

# It's a BIG HIT

*with Photo Fans!*

## THE NEW G-E PHOTO DATA BOOK

(more than 50,000 of the 1940 edition in use)

New 1942 edition, completely revised, now ready!



**TELLS** how to get more out of your meter for movies or "stills".

**SUGGESTS** easy way to correct F-stop value for extreme close-ups.

**EXPLAINS** how to make "stills" by metered flash, and how to control background emphasis.

● You'll like this handy guide to better pictures! Its 112 pages are full of practical picture-making tips, useful tables, essential technical data, and helpful suggestions covering all angles of black-and-white and color photography. Actual size, 3 by 5 inches.

Includes film speeds, movie-camera shutter speeds, developing formulas, correct flash exposures, paper and film speeds, filter factors, and other data essential to good picture making. Fifty cents at your dealer's. *General Electric Company, Schenectady, N. Y.*

★ ★ ★  
If your dealer cannot now supply you with a G-E exposure meter, here's the reason: Materials and facilities are needed to produce equipment for our armed forces and vital war industries. Our efforts are being expended to speed VICTORY for the United Nations. We know you'll understand.



**GENERAL ELECTRIC**

695-125-6336

## The Reader



## SPEAKS

### Keeps Camera Busy

*Here's a timely idea for amateurs limited to shooting in their immediate neighborhood due to limitations placed on travel:*

Dear Editor: I have been reading with considerable interest letters from various readers published under the department heading, "How I Keep My Camera Busy." Now I'd like to tell you how I keep mine busy.

Having several friends and neighbors who, or whose children, owned inexpensive toy projectors but no cameras, I canvassed them and offered to shoot pictures of their children, etc., charging only for the film used. The suggestion met with immediate approval and I soon found myself and my camera working overtime.

Friends, who before advent of my suggestion, admired screenings of my movies and who had only commercially made short reels to project, now are grateful they, too, can have movies of their children and families to screen.

—Vaughn R. Heiner  
California, Pa.

### Patriotic Effort

*Reader Banning is to be commended for his individual efforts as outlined in his letter. No doubt other movie amateurs will adopt the idea:*

Gentlemen: I believe other readers will be interested in an activity which I have recently undertaken to contribute in a humble way to the war effort. I have purchased all the latest war film releases by Castle Films and others and have regularly been screening them at local Air Raid Warden meetings. In this way, the Wardens are shown real war as it exists today and gain a more impressive feeling for their responsibilities. Some of the films are instructional, demonstrating the duties of various civilian defense volunteers.

This screening service I have personally conducted gratis. The idea has become so popular that we are completing plans to give regular showing of the films in churches and school auditoriums, selling War Stamps for admission.

Other amateurs can adopt this idea to personally do a bit to aid the war and at the same time enlarge their circle of friends and also their prestige as movie amateurs.

—George C. Banning,  
Columbus, Ohio

### A Better Way

*Where there's a cinebug there's a way to get a thing done! We like this idea, know it will work if hard finished paper is used for title card. If paper is too soft, talc won't brush off easily:*

Dear Sirs: In the article, "A Home-made Press for Printing Titles" by George Carlson in the July issue, it states that unless a special white ink is used, lettering will appear more grey than white. This may be overcome by dusting the freshly printed title card with talcum powder. After the ink dries, surplus talcum may be brushed away, leaving the lettering chalky white with a soft finish that photographs well.

The same principle may be used for printing titles for Kodachrome on colored cards with white ink. Instead of using talcum, colored bronze powder may be dusted over the letters and allowed to dry. The powders may be purchased in art stores or paint supply houses.

—P. C. Hanger  
Artesia, New Mex.

### Wants and Swaps

*Opportunities to furnish a brother cinebug with needed footage or to exchange film:*

Dear Sirs: I need 8mm. Kodachrome footage of Yellowstone Park and Salt Lake City. Will appreciate hearing from amateurs having such footage to sell or exchange.

—George E. Abel,  
P. O. Box 1075,  
Cincinnati

Gentlemen: I have approximately 125 feet of 8mm. Kodachrome of the last (1941) Pasadena Tournament of Roses Parade. These scenes are more valuable now that this annual event is cancelled for the duration. Will trade for unexposed Kodachrome film.

—J. O. MacCracken,  
1415 Capistrano,  
Glendale, Calif

Gentlemen: I would like to get in touch with 8mm. Reel Fellows or other amateurs who have extra Kodachrome footage of the various natural wonders of the U. S. A. for my reel "Places I would Like To See But Cannot."

—P. S. Brown,  
478 E. 19th St.,  
Peterson, N. J.



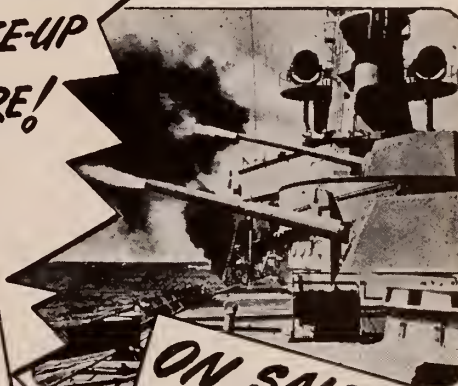
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COSTS LESS THAN UNEXPOSED FILM!



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**UNDER LAND, SEA and SKY FIRE!**

**YOU CAN OWN A COMPLETE RECORD OF THE WAR IN CASTLE FILMS!**

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"BRITISH COMMANDOS IN ACTION"—Fierce raid on Nazi strongholds! Amazing fighting scenes!

"RUSSIA STOPS HITLER"—Soviet's heroic stand against Nazi might! Thrilling battle scenes!

Send for **FREE** catalogue describing all Castle War Films!

SEE the mighty struggle for possession of Alexandria and Suez! Actual battle scenes filmed under fire by death-defying cameramen! See the surging tide of battle as the forces of Rommel and Auchinleck lock in a fight to the finish! See war in all its fury! Shells bursting! Tanks and planes exploding! Men attacking and counter-attacking! Close-up shots of dive bombers attacking convoy! Night and day battling on land, sea, and in the air! War pictures like these have never been filmed before! An astounding movie record that is a *must* for every projector owner! Own it now!

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 All Castle 8 mm. films are also treated.

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100 ft. 16 mm. \$2.75 ☐

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350 ft. 16 mm. \$17.50 ☐ (SOUND)

Remittance enclosed ☐

Ship C. O. D. ☐

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HM-9



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BUY U. S.  
WAR BONDS  
AND STAMPS  
**TODAY!**





## INVEST IN REAL MOVIE PLEASURE

... and get dividends in finer pictures—at prices that permit you to buy more WAR STAMPS with the money you save. Though you pay less for KIN-O-LUX than for any other film of comparable quality—you get a speed and latitude that "gets" the picture and a projection quality that makes experienced camera users say ...

FOR YOUR VERY NEXT ROLL OF FILM TRY

## KIN-O-LUX

FOUR DIFFERENT, DISTINCTIVE  
FILMS WILL SERVE YOUR EVERY  
PURPOSE! ...

1.  **Outdoor**  
Weston 8; Scheiner 18°  
\$3.20—100 ft.
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Scheiner 26°; Tung. 24°  
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# Information PLEASE

**Blurred Closeups** (Gerald Provost, Sacramento, Calif.)

*Q. Recently I made a closeup shot of a letter as an insert for an amateur photoplay we're producing. The results were disappointing. The whole letter was out of focus although I set my lens to shoot at the closest possible distance. How can I get sharp focus in a shot of this kind?*

A. By using an auxiliary lens before your regular camera lens; a wide angle lens which usually permits shooting at distances as close as 18 inches; or a telephoto lens. Lacking the last mentioned lenses, you will probably find the auxiliary lens the simplest and least expensive. First determine at what distance camera is to be focused on letter to obtain the required area, then purchase lens of necessary diopter size for the focusing distance.

The following table will aid in determining size of auxiliary lens to use. Figures in first column indicate focusing distance; those in second column indicate diopter size. In purchasing lens, order it according to diopter figure:

8 inch	5 Diopters
10 inch	4 Diopters
12 inch	3 1/4 Diopters
16 inch	2 1/2 Diopters
20 inch	2 Diopters
26 inch	1 1/2 Diopters
32 inch	1 1/4 Diopters

**Safelight Safety** (August Werner, Milwaukee, Wisc.)

*Q. In working with positive film in the darkroom, how close to a red safelight may one work?*

A. It would depend upon power of safelight lamp. While darkroom safelamps are supposed to be just that—safe—it is wise not to subject any film to the safelight for too long a time. Using ordinary care, we'd say an exposure of as much as 10 minutes would do no appreciable harm if the lamp was kept at a distance of two feet or more.

**Tinting Film** (Ernie Rapper, Chicago, Ill.)

*Q. I have just viewed the results of my first attempt to tint some black and white film with a commercial dye similar to Tintex. Results are very unsatisfactory. Chief trouble is that film did not take dye evenly. It is tinted heavier at some points than at others. There are many streaks and spots, too. What is my trouble?*

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

A. Tinting is the process which colors the film base. Toning is the process which colors the film emulsion. You have tried the latter. Reason results were not successful is that you failed to soak film in clear water first to soften the emulsion, and thus prepare it to take the dye more readily and evenly.

**Right Exposure** (Charles T. Meredith, Danbury, Conn.)

*Q. In calculating an exposure for a scene composed of one person against a mixed background of low foliage and bright sky, should I take the meter reading from camera position or with meter held close to the person in the scene?*

A. Assuming the scene in question is composed of considerable sky area and that the effect desired is to photograph features of the person within the scene in normal tones, we would say that reading should be taken close to the person and particularly of the face, inasmuch as you would want the facial features fully exposed. To take meter reading from camera position would result in underexposure of the person as the great expanse of sky would unduly influence the meter with relation to the important subjects within the scene.

**Follies Shots** (Sam Bergman, Los Angeles, Calif.)

*Q. When the Ice Follies open up here this season I wish to make movies of the entire show in Kodachrome. My lens is an F/1.9. Can I successfully use regular Kodachrome for filming this event?*

A. Much depends upon the lighting that will prevail. However, Type "A" Kodachrome, not Regular, is the film to use. It is one stop faster under artificial light than regular Kodachrome and is especially color balanced for filming under incandescent lighting.





# CASTLE FILMS PRESENTS *NEW* MOVIES ON CIVILIAN DEFENSE

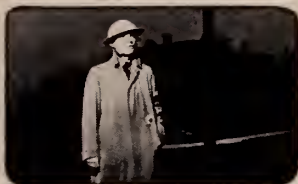
## THREE DIFFERENT SUBJECTS

Of Vital Interest to Individuals, Civilian Defense Groups, Plant Employees —  
All Concerned With Furthering The War Effort!

8mm.-16mm. TITLED OR SOUND



### "AIR RAID WARNING"



An authentic film which instructs air raid wardens in specific duties. Also instructs householders what to do in case of an air raid warning. Black-outs. Refuge rooms. Necessary equipment. Do's and don't's presented graphically, powerfully. The picture that should be shown at every post in every neighborhood.

### "CIVILIAN FIRE FIGHTERS"



The incendiary bomb, and how to fight it. How to open doors in burning buildings. Types of hydrants. Ladders. Leg holds and lock holds. Hose loading. Civilian preparation for fire-fighting.—A thorough, gripping film that can help to save lives and property in your town or village, or your industrial plant. Own it *now!*

### "THE CIVILIAN SERVES"



Every home on the battlefield. All able-bodied citizens can serve. The Staff Corps. Messengers. Rescue squads. Auxiliary police. Air raid wardens. Auxiliary firemen. Fire watchers. Demolition crews. Other groups in which citizens can play a vital, helpful role in winning the war. This film impresses the need...urges *all* to serve. Own it! Show it in your locality *NOW!*

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**FREE!** DESCRIPTIVE CATALOGUE  
OF FILMS. CHECK BELOW  
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8 MM. TITLED VERSION	\$ 5.50
16 MM. TITLED VERSION	\$ 8.75
16 MM. SOUND-ON-FILM	\$17.50

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	8MM.	16MM.
	Titled Version	Sound-On-Film
"AIR RAID WARNING"	\$5.50	\$17.50
"CIVILIAN FIRE FIGHTERS"	\$8.75	
"THE CIVILIAN SERVES"		

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DEALER—OR SEND  
THE HANDY ORDER  
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Send FREE catalogue ☐

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## Cine-Tintors



### Set of 4 Monochrome Projection Filters

Black-and-White Cine-films will screen in greater glory, if tinted by the simple expedient of slipping one of the coloring filters over the front of the projection lens.

For instance, blue for snow-scenes and sea, red glow for sunsets, green for masses of forest and lawns, mellow yellow for late afternoon and even to "warm up" Kodachromes.

The four tints of the set will lend new enchantment to old reels which can be brought to the screen again "looking different."

The six adjustable prongs of the mount will make a perfect fit, secure and yet easily detached.

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#### 27MM.

\*E. K. Mod. 70 \*Revere

#### 32MM.

Keystone A-75 16mm.

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Keystone A-82 \*Ampro

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# REVIEWS ... of Amateur films

B y J . H . S C H O E N

**A**MATEURS whose films are reviewed here, already have received a written criticism of their pictures with suggestions for improvement where possible. What follows is intended to point out to readers what clever cinematic touches are devised or the errors made by other amateurs, with the object of improving the reader's filming technique. There may be just a single idea here that you can use or a criticism that applies equally to your movie making. Some of the films described are entered in the 1942 contest.

**E**asily a three-star picture is "Six To Six With Baby" filmed in 8mm. Kodachrome with an Eastman Model 60 by John L. Young of Los Angeles, Calif. It is a delightful record of a baby that demonstrates what one can do with a little imagination to turn out a picture that is far and above the average baby movie.

Good camera and titling technique is immediately evident as the picture opens. The main and credit titles are well executed and fades and dissolves make for smoothness throughout.

The camera fades in on the opening scene of an ornamental alarm clock on a bedside pedestal. Shadows from low side lighting indicate it is early morning. There's a cut to a sunrise scene then to a child's crib. The camera picks him up as the tot actually awakens, rubbing his eyes then starting to cry.

In an adjoining bedroom mother awakens at sound of the cry. She hustles out of bed and to the child's nursery. Taking the baby in her arms, she then proceeds to give him his bottle.

There are some rare shots of the child grabbing the nursing bottle and putting it hungrily to its lips that are very amusing.

Following this is a sequence showing baby being bathed and dressed and other sequences follow to picture the baby's day with mother and father. Each sequence is treated as a unit, beginning with an identifying title and ending in a fadeout.

The photography is excellent and editing is among the best seen by this reviewer in some time. There are spots where some might criticize the length of a scene, but these are intimate shots of the baby—prized possessions which

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

no father would trim even a frame!

Use of an exposure meter and a sturdy tripod throughout contributed much to the excellent pictorial quality of this picture.

**A.** R. Bowen of Denver, Colorado, has produced a 200-foot 8mm. black and white film entitled "46 For Safety." What the figure 46 stands for is unexplained but the picture is intended for general showing as a means of impressing upon the public the precautions they should take in ordinary every-day routines.

The first sequence demonstrates the folly of leaving home for the office at the last possible minute and then attempting to make up lost time on the highway. A two-car crash follows and activities of the police department are shown in detail as police take charge of the crashed cars and the victims.

Carelessness in the home is demonstrated by a youth attempting to descend a stair while burdened with a stack of boxes. He tumbles down the stairs, breaking an arm, and a member of the family, skilled in first aid, is shown treating the injured man.

Other sequences follow, each of which demonstrates an important safety lesson. Chief criticism is that continuity throughout the picture needs smoothing out. There are frequent abrupt jumps from one bit of action to another that taxes the audience's imagination.

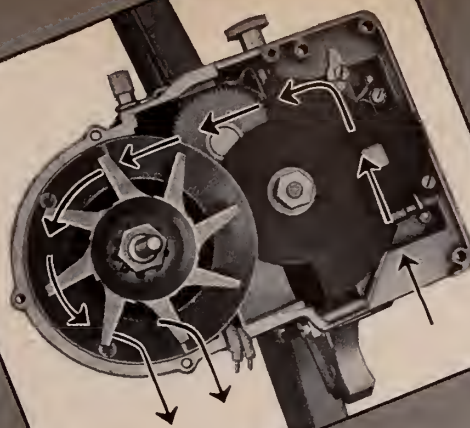
Outstanding are the titles and the smooth manner in which fades, dis-

• Continued on Page 361

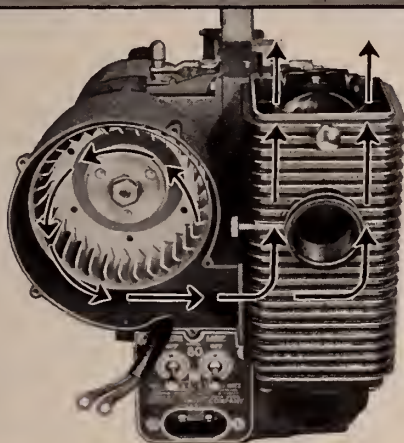


Through a vent in the bottom of the film track, Fan No. 1 draws clean, cooling air directly against the film as it passes through the film gate.

Fan No. 2 forces cooling air through the lamp house where it rapidly dissipates the heat and thus prolongs the life of the lamp and the film.



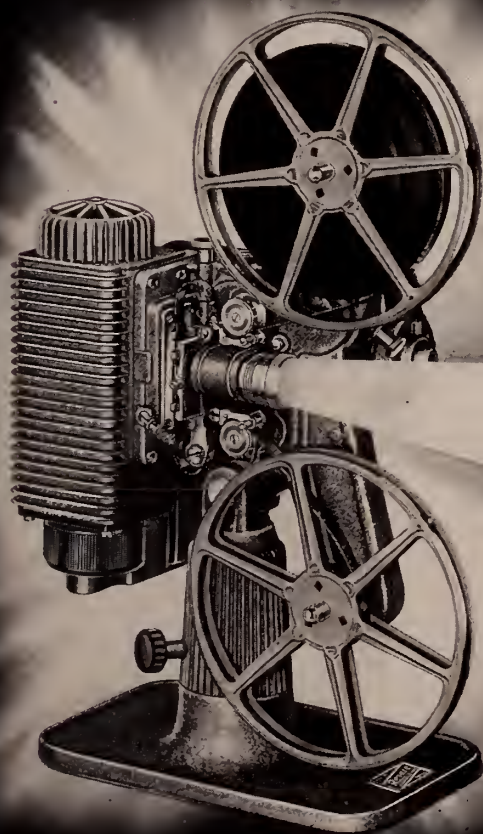
# TWO FANS (instead of ONE)



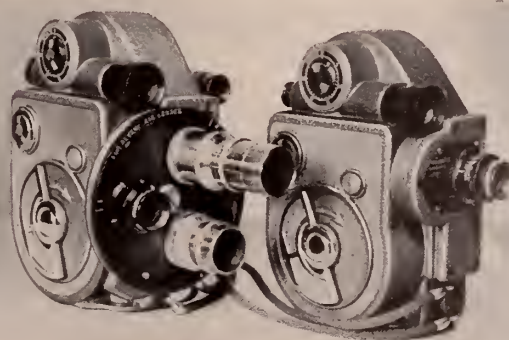
## Safeguard Your Film WHEN YOU USE A **Revere 8** PROJECTOR

The Revere's *double blower* cooling system, with a fan for the lamp and a separate fan for the film, draws cool air from *outside* the projector directly against the film in the film gate. Because this air does not pass through the motor before reaching the film, it is always free from oil particles — *always clean!*

For further protection of film, special roller film-guides hold the film in place on the large 15-tooth sprockets, prevent damage to perforations and insure smooth travel through the projector. A 500-watt optical system for brilliant illumination, fast power rewind, *radio interference eliminator*, fully enclosed precision-built mechanism and other advanced features make the Revere Projector *first choice of experienced movie makers*. Sold by leading dealers. Write for literature. Revere Camera Company, Chicago, Ill.



**REVERE MODEL 85 PROJECTOR** has 'duo-shield' light diffuser, beam threading light, sensitive gear-tilting device and deluxe carrying case. Complete with 500-watt lamp, F1.6 lens, Deluxe carrying case and one 300-ft. reel, \$89.50.



### REVERE 8MM. CAMERAS

Model 88 has exclusive reciprocating sprocket control for steady movies, 5 speeds, Eastman-licensed spool and spindles, and many other advanced features. With Wollensak F 3.5 lens, \$38.50.

Model 99 has same basic features as '88', plus turret head for 3 screw-type lenses and extra optical view finder for use with telephoto lenses. With one Wollensak F 2.5 lens, \$77.50.



## Revere Quality 8mm Equipment





## Shot of a shot

**T**HE clear, sharp results possible with Agfa Ansco 8 and 16mm. Hypan Reversible Film have made it a favorite among all movie enthusiasts. Have you ever tried it?

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And its exclusive Agfa Ansco anti-halation coating helps to insure the sparkling brilliance characteristic of this film when projected. Stop at your dealers today. 16mm. Hypan in 100 ft. rolls retails for \$6.40, in 50 ft. rolls for \$3.45; Twin-Eight Hypan is only \$2.40 for a 25 ft. (double-width) roll. **Agfa Ansco, Binghamton, N. Y.**

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# HOME MOVIES

Published in Hollywood

SEPTEMBER 1942



• Frame enlargements from F. J. Robertson's 16mm. Kodachrome Forest Defense film now nearing completion.

**W**ITH closing date of HOME MOVIES' 1942 Amateur Contest less than 30 days away, movie amateurs who volunteered to produce Forest Defense pictures are putting final touches on their films with but a single thought in mind—winning the special trophy to be awarded by the U. S. Forest Department's Los Angeles regional office for the best Forest Defense film entered in the contest.

Ever since the Forest Defense filming project, sponsored by HOME MOVIES, was announced in the May issue, scores of patriotic movie amateurs from coast to coast have busied themselves with script writing, location hunting, and filming of scenes necessary to their pictures. Among the first to contribute movie making talents in the cause of safeguarding our national forests for defense production were Francis B. Whitman, Winsted, Conn.; Grover Seyfried, Ann Arbor, Mich.; D. Splaver, Visalia, Calif.; John B. Gale, Los Angeles, Calif., and F. J. Robertson, Corning, Calif.

These filmmakers early realized the opportunity which the project presented to utilize their home movie hobby in contributing a share to civilian defense. They were quick to solicit the counsel of William Mendenhall and Arnold Larson of the Los Angeles regional office of the Forest Service in securing data, ideas, and the little red Fag Bags mentioned earlier in HOME MOVIES as an important "property" in the special script published in the June issue.

The editors have been privileged to preview a part of the Forest Defense film now in production by F. J. Robertson of Corning, Calif. Ironically, Robertson had been planning a 16mm. Kodachrome movie on the subject of forest fire prevention when announcement

## Films that fight FIRE

**Volunteer movie makers aiding forest defense with cameras**

B y J A C K I R W I N

of Home Movies Forest Defense filming project broke. This supplied the impetus that started his camera rolling and today he is in the home stretch in production activities.

"I had written part of my scenarion before your June issue reached me," Robertson wrote, "Then I 'borrowed' some of your scenario and commenced looking for talent. I contacted the Forest Department at Paskenta, Calif., and members of the service there were very enthusiastic about my film and assured me of all possible help. Indeed I find forest rangers everywhere are quite aware of Home Movies' Forest Defense filming project and are happy to know that a real effective means is now at hand to get the Forest Department's vital message on forest defense before the public.

"I have since secured the assistance of friends in filming the 'careful camper' sequence and we have some very effective shots. I have made arrangements for two capable men to portray the 'careless hunters' whose negligence is

responsible for starting a disastrous fire.

"I hesitate to say it was fortunate for me that a forest fire occurred just recently in the vicinity of Bakersfield, and I am now trying to contact movie amateurs who may have made shots of it that I may acquire for cutting into my film.

"About a week ago I packed my camera and equipment to the summit of Bald Mountain where I made panorama shots of the broad expanse of forest and of the ranger on duty at the lookout station detecting and reporting outbreak of a fire. Schedule for next week-

• Continued on Page 368



• F. J. Robertson, Corning, Calif., credits much of the success of his Forest Defense film to cooperation received from U. S. Forest Department rangers and officials.





• Frame enlargements from the 8mm. picture, "Murder By Magic," Movie of the Month for September.

# MOVIE *of the* MONTH

B y J . H . S C H O E N

**A** CLEVER original story, fine camera technique, good editing and excellent acting combine to make "Murder By Magic" the Movie of the Month. Produced by a youthful group of little theatre players of Pasadena, California, bearing the impressive title of Ad-libber Productions, "Murder By Magic" commands additional attention when one considers the fact it is the Ad-libbers' first amateur movie effort. Photographed in 8mm., the picture runs 300 feet in length.

The original story written by Walter Tompkins concerns the affairs of a young married couple invited to the home of the husband's former flame. Ted Booth, the husband, receives a special message from ex-flame, Lana La Marr, inviting him to a musicale to be held at her home. The note reluctantly adds he may bring his wife if he must. Ted shows the invitation to his wife, Mary, who, being a good sport, agrees to go along.

Chief attraction at the musicale is a celebrated singer, Madame Lowde-Honker whom the guests have assembled to hear. Cameraman-producer-writer Wal-

ter Tompkins demonstrates a notable flair for comedy in handling this sequence. To accentuate the ludicrous singing of the prima donna, Tompkins zoomed his camera forward, focusing it on the singer's open mouth to heighten the effect of her reaching a high note, then returned the camera to normal. There are cut backs to various members of the audience showing their reaction to the singing, then a cut to a framed painting of George Washington hanging on a wall. As the singer crescendo's again, George Washington's eyes open wide and almost bulge from their sockets!

Again when the singer reaches for a high note, the camera zooms forward, taking in a tight closeup of her wide open mouth. Superimposed at this stage is a single musical note, dancing in tune with the vocal vibrations. The camera then zooms in closer to the musical note. It is now transparent, and through it can be seen a small clock, the hands revolving fast to denote a transition of time. Indeed, this entire cinematic sequence is a distinct credit to a filmer who might, in the light of his limited

cine experience, be termed a beginner.

But getting back to the story: Ted and Mary are silently attentive to the singer. Lana LaMarr summons the maid and directs her to call Ted to the phone. When he responds, Lana tells him it was just a ruse and suggests they go out in the garden where they can be alone.

Madame Honker continues her singing, and presently Ted's wife grows anxious about him. She excuses herself to go in search of him. In the hall of Lana's home, Mary tip-toes carefully to each door, listening for any suspicious sound. Reaching the door to the den, she hesitates a moment to look back down the hall. At this instant the door opens. A man's arm reaches out, grabs Mary, and draws her into the room.

Inside, Mary is released by the stranger who explains he is Lana's Uncle Fud; that Lana thinks he's crazy and keeps him in the den when there's company around; and that actually he's an inventor working on a secret defense weapon. He offers to demonstrate it to Mary after first apologizing for mistaking her for Lana who bothers him by snooping around his laboratory.

Uncle Fud shows Mary his secret weapon—a pistol that makes things disappear. He offers to demonstrate its power, and the two go into the drawing room where Madame Honker is still holding forth. Uncle Fud spies the pianist's feet banging away at the piano pedals, tells Mary to watch closely, and

• Continued on Page 362



• Formerly one of England's ranking amateur cinefilmmers, Holton Howell, the author, is now a member of the R. A. F. Photographic Division stationed in Canada. Two brother R.A.F. photographers are shown here removing camera and equipment from their plane upon return from a reconnaissance flight.



A FEW weeks ago I arrived in Canada from England, a stranger alone in a large but friendly continent. I knew not a soul in its vast expanse from the sunny American south to the frozen limits of northern Canada. Everyone in the Canadian maritime states has made my comrades and I most welcome. Already we have made many friends. Yet among the many who crossed the "pond" to America with me, I alone knew before setting foot on these shores that there were several thousand strangers here who were already my friends through the common bond of my hobby—making movies.

Back home, of course, we have been closely allied in the American cine movement in thought and deed for many years. Little breaths of warm California breezes would periodically assail us in the arrival of HOME MOVIES. Hobby interest was heightened with arrival of news of a new Castle Films release or of a new Agfa film emulsion; or the receipt of some new piece of Bell & Howell equipment.

We envied Americans these things for usually they came to our shores in limited quantities at high prices. Sometimes we were happy in the possession of our own unique equipment—Dallmeyer, Ross, Cooke and other English lenses, for example; 9.5mm. width film and the wide choice of associated equipment; Dufaycolor cine film; two-, three- and even five-gauge projectors. Once we had half standard width 17.5mm. sound and silent film. But always the States were one jump ahead of us.

We only *heard* about it when R.C.A. introduced their 16mm. sound camera; when Auricon first marketed a double-system 16mm. sound-on-film recorder; when Eastman produced 16mm. Kodachrome dupes; and when Craig brought out his projecto-editor for both 8mm. and 16mm film. Some of these items became available to us eventually, of course.

Happily, however, we still plugged on with ingenious, home-made substi-

## *Britain's amateurs* *go to* **WAR**

**But they're planning bigger films when Victory is won!**

B Y H O L T O N H O W E L L

tutes. We perfected sound-on-disc and musical accompaniment. British manufacturers helped immensely with good disc recorders, effects records, and cheap but perfect wax recording discs. Gaumont-British set up 16mm. sound-on-film recording equipment in a studio with all the "trimmings", including services of a professional narrator, for the benefit of England's amateurs who wanted to add sound to their silent movies.

Our color enthusiasts concentrated on producing perfect Kodachrome originals, then guarded them jealously from possible damage by screening them only

on their own high quality projectors. Our budding film editors continue to use scissors and a magnifying glass in the cutting and editing of films, and those intent upon serious work avoided the small 8mm. film.

But above all, the English movie amateur sought to master the art of silent motion pictures—not to compete with the professional, but to fill the gaps left wide open by the commercial film producer. In London, Ace Movies, a leading amateur film society, spent the unheard-of sum of £200 (1000 dollars) on large, well-lit sets for a 1600-foot

• Continued on Page 366





• Frame enlargements from "Week End for Three," one of the season's best scenic pictures in which clever continuity, excellent photography, and studied editing combined to raise it above the level of ordinary Kodachrome movies.

End for Three," a scenic picture that contains all the elements of a "box office" movie—clever continuity, excellent photography and masterful cutting.

The subject of this picture is the scenic wonderland of Bryce Canyon, located in southern Utah. Bryce is a mecca for color cameraists and is climatically situated to insure almost flawless results in photography. Crisp clear days prevail throughout the year and invariably there are fleecy white clouds skimming the horizon to enhance composition. Unless one keeps a firm grip on himself, it is easy to exhaust the supply of Kodachrome allotted for the trip in the first half hour's shooting, so enticing are the colorful canyon vistas of Bryce.

Thiriot, an experienced filmer of Utah's scenic wonderlands, had become accustomed to seeing endless reels of scenic movies of his state. And having much similar footage already to his credit, he decided to make a film of Bryce Canyon in a more professional manner, threading a light continuity through it. When continuity is woven into a scenic subject the scenes become doubly interesting. Each shot assumes more importance, more relevance, by virtue of the scene preceding and because of the story being told.

In "Week End for Three," the story concerns three youths who visit Bryce Canyon on a photographic jaunt. Armed with still and cine cameras, the three travelers arrive at the canyon rim to gaze at the awe-inspiring panorama of countless spires and myriad of colors. Terry, the more adventuresome of the trio, suggests they hike down into the canyon, assuring his pals he can guide them safely back. After some hesitation his comrades agree to follow.

Already Thiriot's camera has recorded some beautiful scenery in the introductory sequence that brings the story to this point. Then continues the cavalcade of camera shots of the beauties of Bryce, with shots of the boys intercut at well chosen intervals. After traveling

• Continued on Page 369

# COLOR ISN'T EVERYTHING . . .

Continuity is important, too, for scenic and vacation movies

By CURTIS RANDALL

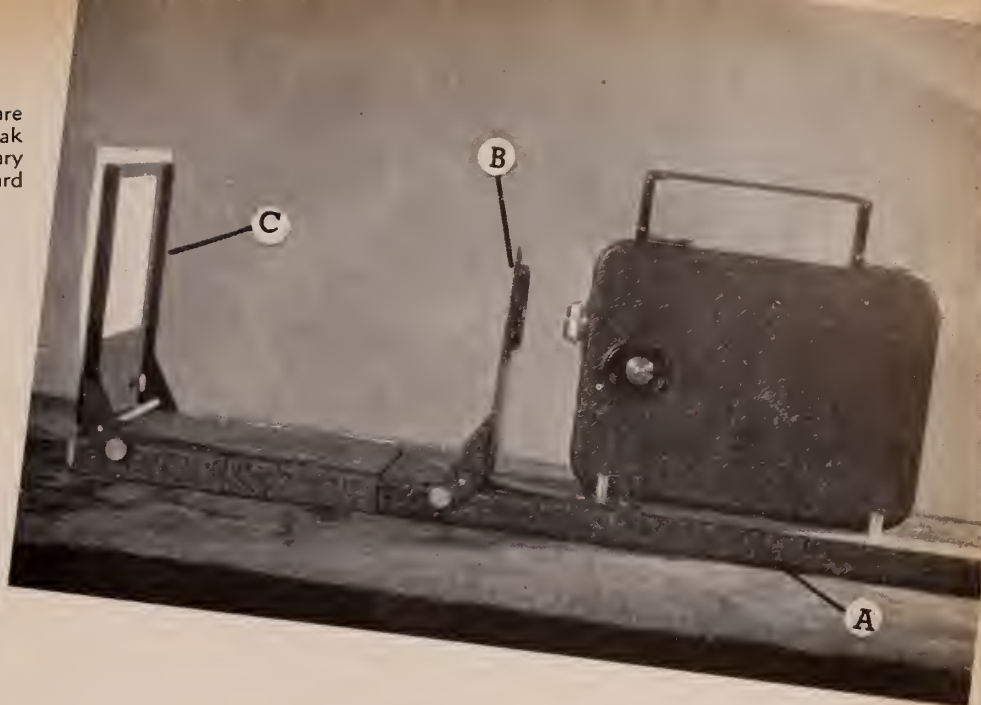
**E**XPERIENCED audiences no longer applaud in awe the screening of scenic movies in color. There was a time when an assortment of any kind of Kodachrome shots would elicit praise for the filmer. But today, a color movie must have something else beside color to hold audience interest. The glamour of color alone has pretty much subsided and now a picture must contain action

as well as color to be considered extraordinary by critical audiences.

Reams have been written on the subject of combining continuity with good color photography in filming scenic and vacation movies, but too few amateurs have demonstrated they considered the subject seriously. One exception is Richard Thiriot of Salt Lake City who recently completed "Week



• All the essentials of a titler are illustrated in this cut of a Cine Kodak Titler: the camera base A; auxiliary lens and holder B; and title card holder C.



# What the beginner should know about TITLING

B Y S T A N L E Y E . A N D R E W S

**O**F all the phases of amateur movies, none is more neglected, less indulged in by the beginner than the making of titles. At first this might be attributable to sheer laziness on the part of the amateur were it not for the fact making amateur movies is definitely not a lazy man's hobby.

Still, far too many amateurs fail to make the slightest effort at titling, even to the extent of splicing on a main or end title. And careful investigation seems to indicate the trouble lies in many amateur's inability to successfully film an object closer than normally permitted by the 3 or 4 foot focusing limit of his camera lens. This, plus hesitancy or inability to letter title cards. Titling, therefore, continues to be considered by many as a cinematic diversion reserved for amateurs of widest experience and with the greatest array of equipment.

The truth is, of course, titles can easily be photographed with any make of cine camera using the very lens with which it is regularly equipped. Titles can be made without a titler, too, although, for the beginner, some form of titler should be employed to simplify the centering of title cards with camera.

Essentials of the titler are three, and are illustrated in Fig. 1. A—camera base, B—auxiliary lens and holder and, C—title card holder. Illustrated is the regular Eastman Cine Titler which is available for all 8mm. and 16mm. Cine

Kodaks. This style titler is generally known as a typewriter titler because it was primarily designed to photograph title cards lettered with a typewriter. It takes a title card about  $3\frac{1}{2}'' \times 4\frac{1}{2}''$  in size of which an area in the center  $3\frac{1}{8}'' \times 2\frac{3}{8}''$  constitutes the limits of the title text. This area provides for about three lines of ordinary typewriter type, double spaced. Typewriter titlers are also available from other manufacturers for most all makes of 8mm. and 16mm. cameras and these, as well as the Cine Kodak titlers, also accommodate title cards printed by letter press or those hand lettered.

Many amateurs, of course, build their own titlers. This is a very simple task requiring but a few boards and nails and the use of simple tools. The essentials are a base on which to place the camera and means

to secure it firmly to the base, an auxiliary or ultra-closeup lens and a support for holding it before the camera lens, and a title board on which to place the title card—all of which have previously been described. The title card area can be increased by moving the title board farther away from the camera and this requires that an auxiliary lens of the required size be mounted in the lens holder before the camera.

The auxiliary lens is the simplest means of transforming the regular camera lens into a short focal length lens. These may be purchased from photo supply and optical stores or lenses from

• Continued on Page 367

• Block letters stamped out of heavy cardboard or cast of white plastic material are available for composition of titles of larger areas. Such letters may be used over and over again.





Ewing  
Galloway

1.



2.



3.

Acme Radiophotos



Wide World

4.



5.



## NEW FILMS *for* *cine stay-at-homes*

B Y J . H . S C H O E N

IN spite of restrictions imposed on the movie making activities of amateurs through gasoline and rubber rationing, enjoyment of home projection of films will continue unabated. In fact, this phase of the hobby is gaining greater impetus by virtue of the extraordinary films now being made available by such commercial producers as Castle Films.

The list of Castle Films releases for September, for instance, includes a wide array of timely as well as entertaining subjects, including war and civilian de-

fense films, which are available in long and short versions for both 8mm. and 16mm. projectors. A new series of animated cartoons are available in color!

Topping the list of timely subjects is "Fight for Egypt." Filmed-under-fire at incredibly short range, the picture contains amazing fighting scenes from the terrific battle that has been raging in the desert. Savage tank attacks send up swirling clouds of dust, as point-blank artillery fire clears the way. Damaged tanks are picked up by huge trailer trucks in the very thick of the fire. The spectator rides with bombers as they dive into the thick of the fray, dropping their deadly load on enemy mechanized equipment.

Three films on the subject of home defense and produced in cooperation with the Office of Civilian Defense are available in both 8mm. and 16mm. as well as in 16mm. sound. The first, "Air Raid Warning" is an accurate, authentic film intended as instruction for air raid wardens in their respective duties. It also illustrates what the citizen should

- 1—Thrills in closeup of top-ranking sports stars feature "Sport Spellbinders." 2 and 3—Savage tank attacks and plane crashes are only two of the many thrills pictured in "Fight for Egypt." 4—Civilian Defense is made vividly clear to all civilians in "Air Raid Warning." Ichabod Crane now may be seen in action in "The Headless Horseman." 6—Little Black Sambo outwits a tiger in his latest cartoon release for home projectors.

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# HOW *to call your shots . . .*

**W**HAT is a long shot? A medium shot? A closeup, or a medium closeup? These questions are asked by amateurs every day. The answers are important, especially when producing a scenario where each scene is defined in the script. Frequently what is a long shot to one filmer is considered a medium shot by another. There are four

standard types of shots established by professional cinema practice: the long shot, medium shot, medium closeup, and closeup. All others are intermediate shots such as "medium long shot", "ultra-closeup", etc. Some intermediate shots are also known by other terms such as "knee shot", "waist shot", "two shot", etc.



**A long shot** is a distant shot used mainly to establish locale. It may include people in the distance, usually 50 feet or more in front of the camera. Indoors, a distant shot reaching through several rooms might be considered a long shot.



**A medium shot** takes in subjects at full length, usually with some area to spare above and below as illustrated here. With a regular lens (1" 16mm. or 1/2" 8mm.), subjects in a medium shot would be approximately 20 feet in front of the camera.



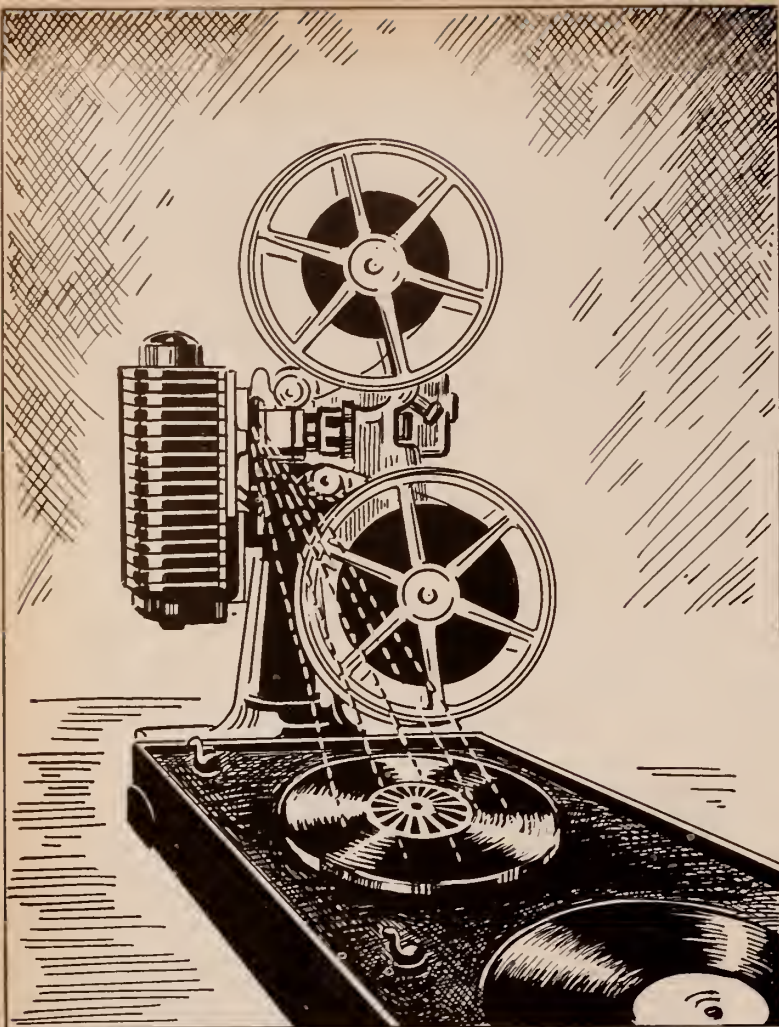
**This is a medium closeup**, takes in subjects from waist up. This is sometimes called a "two shot" by Hollywood's cinematographers. Using a regular lens, distance from subjects to camera should be about 7'. Even with camera at 5', the shot would still be a medium closeup.



**A closeup** consists of head and shoulders of a subject or it might include heads of two people as in embrace. With a regular lens, distance from camera to subject would be approximately 3 and a half feet. Some cameras require auxiliary or portrait lenses for closeup shots.



• One method for keeping check on the strobo disc during projection is to use spill light from projector film gate to illuminate disc. This involves use of special made strobo discs such as those illustrated below.



## Keeping film and recordings in "SYNC"

By STANLEY E. JEPSON  
Amateur Cine Society, Bombay, India

IN most phases of the movie hobby, we amateurs of Bombay fortunately have been able to keep abreast of our brother hobbyists in Great Britain and America. Simultaneously with the increasing activity among American cinefilers in the development of sound

for home movies, we, too, have discovered the tremendous uplift that may be given silent pictures by playing musical, sound effect or narrative recordings during projection of films. And we have also encountered the problem of keeping these recordings continually in syn-

chronization with the screened picture.

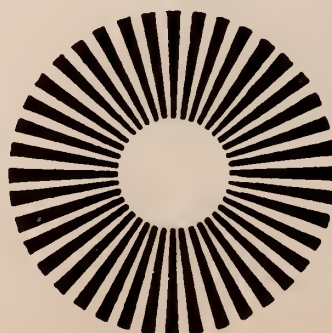
With little trouble, it is quite simple to get fairly accurate synchronization by employing the use of stroboscopes. It is not possible to get split-second synchronization for dialogue, but with care it is certainly possible to get synchronization within a second or two. And provided the sound effects or commentary, etc., are carefully planned to fit the picture loosely with the musical background, this should be sufficient. In any case, the method of cutting records and playing them will be found in the end to be no more expensive than a complete set of titles for a film, and in some instances much quicker. Main titles will still be required, but the subtitles may be dispensed with altogether where narrative is included in the recording.

The basis of synchronization is the stroboscopic disc which is placed over the spindle in the middle of the record. At the correct speed of projection, the strobo disc appears to remain stationary, an illusion created by the imperceptible intermittent flashes of spill light falling upon the strobo disc from the projector, which will be explained more fully later. The record playing turntable, of course, must be located close to the projector on the right hand side.

I have had my recording apparatus and projector linked up electrically with a commutator and a neon bulb, which enables transferring the intermittent flashes from projector to the strobo disc on the record while it is being cut. Once this cutting is synchronized it is very easy to play at the correct speed in sync with the film. The discs play for about  $4\frac{1}{4}$  minutes—each side—so that two discs—3 or 4 sides—will furnish the sound for one large reel of 16mm. film.

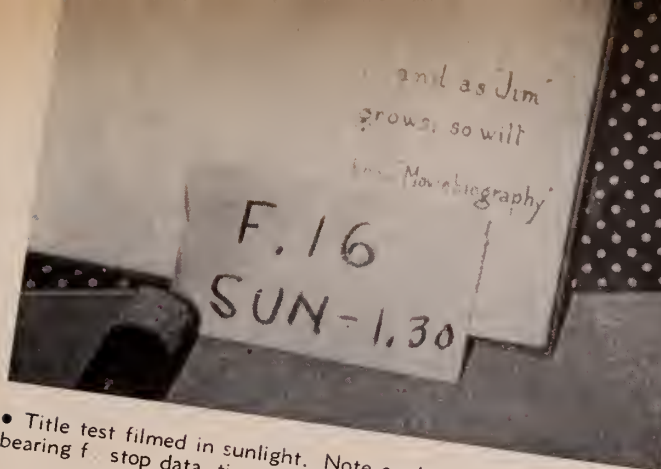
In playing these recordings during projection, two turntables or one dual turntable should be employed. A sync mark visible on the screen should be made on the film (holes made with paper punch are best) to indicate when to

• Continued on Page 363

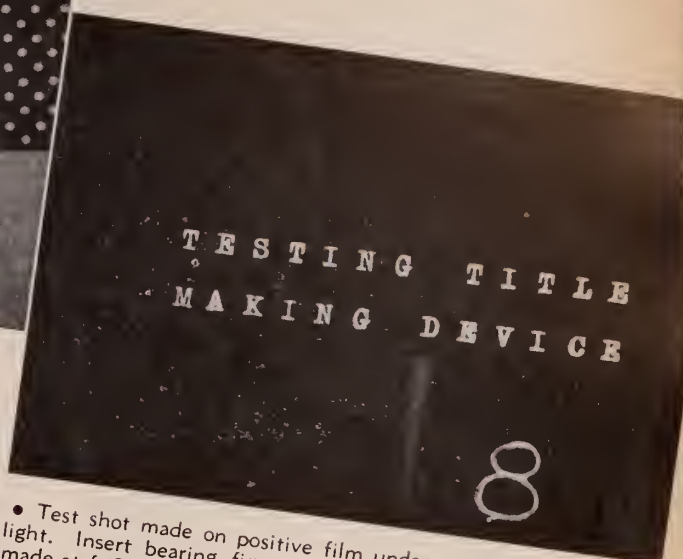


• These strobo discs may be cut out and used to time your record turntables to play in synchronization with your film. Use of each is explained here; also formula is given for determining number of bars required for a given strobo disc.





• Title test filmed in sunlight. Note card inserted bearing f. stop data, time of day, etc.



• Test shot made on positive film under artificial light. Insert bearing figure 8 indicates exposure made at f/8.

# TEST *your titles*

## *for best results . . .*

B Y G E O R G E W . C U S H M A N

BY the time a real amateur movie hobbyist has shot his second roll of film, he realizes his movies are not complete without titles. And if such titles are not made with all the care that goes into shooting scenes, they are certain to detract rather than add anything to the film.

Titling to some amateurs means simply splicing on a main title—the label—and perhaps an end title. To others, it means a complete job of titling, including all the descriptive- or sub-titles necessary to explain the picture to the average audience.

While many amateurs shy away from the titling chore, the majority have found it a most interesting phase of cinefilming. It requires but one effort to convince most amateurs that the composition, lettering, photographing, and perhaps the developing of the title film, affords a means of keeping active with the hobby 365 days a year.

Of course, some become discouraged with their first efforts. Titles are off center, poorly exposed and otherwise disappointing. But that's all in the game. Our intention here is to point out the cause of discouraging title making experiences and show how to avoid the common mistakes and to make titles comparable to the professional product.

Greatest bugaboo, perhaps, is the problem of centering. Dozens of articles have previously appeared in HOME MOVIES on this subject and it should hardly be necessary to dwell at length on this topic here. It is suggested the reader refer to the last article which ap-

pears on page 145 of the April issue and which illustrates six different methods for accurately aligning the title card with camera.

No less troublesome than centering is the proper exposure of titles. Often poor results ascribed to exposure are really caused by improper development (in the case of positive film) or processing. And thus we find development a companion to the problems that frequently plague the embryo title maker.

With few exceptions the title style followed by most movie makers consists of a black background with white lettering. With reversal film this is accomplished by filming title cards of black material on which the title text has been lettered in white.

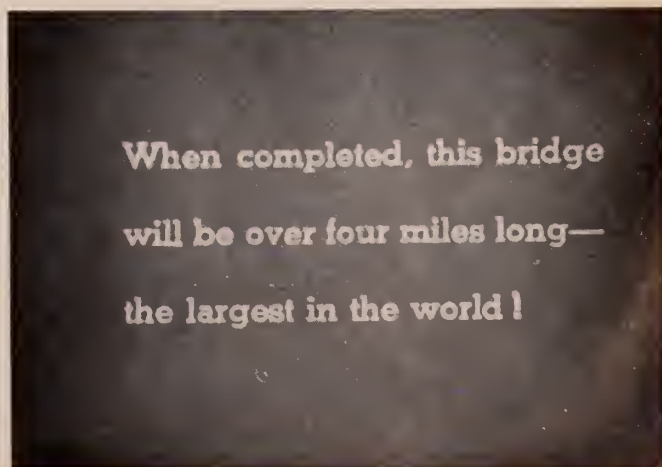
With positive film, the procedure is reversed—the

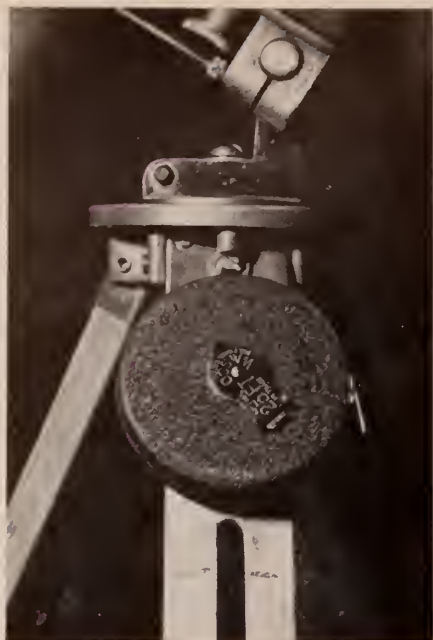
title card is white and the lettering black, the values being reversed in the development of the film. Frequently, however, with the film given correct exposure and correct development, the titles do not have the maximum desired contrast. The backgrounds are frequently grey instead of black; or the backgrounds are black but the letters are a diffused grey instead of white; and sometimes both faults prevail—gray background and diffused lettering.

Maximum contrast in titles begins with the title itself, and particularly with the material chosen for the title card. Many paper stocks which appear black to the eye, appear dark gray to the

• Continued on Page 364

• This title shows several faults found in many home made titles; over-exposure, bad light arrangement resulting in a "hot spot," and poor grade of paper stock for title card. Properly made, background would be a solid black and letters would be sharp as in Fig. 2 above.





## Everready Tape Measure

Cinefilers relying on accuracy of tape measure to determine correct focusing distance will welcome this suggestion which makes the tape always ready for use. Attached to tripod as shown, need of a second person to hold tape is eliminated.

Tape measure illustrated is obtainable at most dime stores and the case may be taken apart to permit drilling two holes in one side. Countersink the holes and screw case to tripod, using flat head wood screws.

—J. M. Bigelow,  
Oakland, Calif.

## Negative-positive Fades

With the negative-positive system, as with reversal, there are times when a fade is required after the film is exposed and developed. Fades can be produced chemically on the negative similarly to the dye-fade process for reversal except

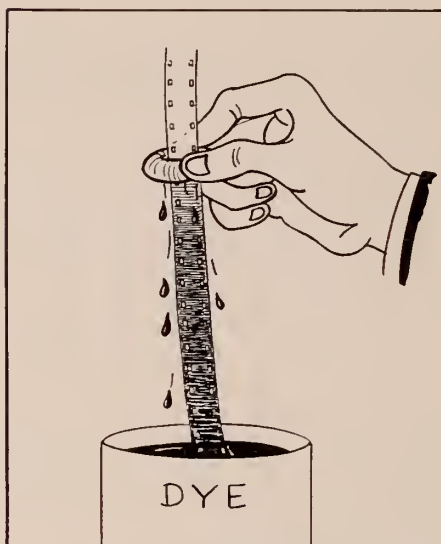
# THE EXPERIMENTAL

that chemicals are used instead of dye. The negative footage of the fade-out is bleached progressively lighter so that, when the positive print is made in which values are reversed, the fade footage will grow progressively darker.

A solution for bleaching negative film for fades may be made as follows: to one gallon of water add three quarters of an ounce of sulphuric acid. Acid should be added a drop at a time in order to avoid violent chemical reaction. Next add 62 grains of potassium permanganate and dissolve it thoroughly by stirring.

Fade is produced by gradually immersing end of film in solution frame by frame for the required length of fade. It is advisable to determine beforehand length of time required for solution to effect the fade. This may be done by bleaching a small piece of negative completely noting the time consumed, then dividing time by number of frames required in the fade. This will give amount of time each frame must be subjected to bleaching solution.

—Howard Esterbrook,  
Pueblo, Colo.



## Fade Smoother

One of the difficulties encountered in making chemical or dye fades is in eliminating the demarcation line between the fade and untreated portion of the film. The dye sets fast, even between the short interval film is transferred from the dye to the wash bath.

To overcome this, take a piece of cotton and work it between the palms, shaping it into a soft roll. Soak it in water, then bend it U shape around the film. This is done about 2" above the frame where the fade is to end so it

will not interfere with placing film in dye.

When fade is completed, hold cotton in one hand and draw film through the fold with the other. Thus no time elapses between the dyeing and washing operation. The resultant fade is so gradual, it is difficult to detect where the fading actually begins.

This procedure is particularly useful in those instances where the initial immersion of film in dye is not sufficient and it is necessary to treat it a second time. Film can be dipped into the dye to the desired frame without any mark at the new stopping point.

After drawing film through the moist cotton, wash film in usual manner and allow to dry.

—Dr. Paul Edgren,  
St. Paul, Minn.

## Splicing Aid

When dry scraping film in splicing operations, there is usually an accumulation of emulsions particles which must be wiped off before cement can be applied.

A discarded toothbrush is ideal for this purpose. Equally good is the soft brush of a discarded circular typewriter eraser.

—Arthur M. Sharp,  
Centerdale, R. I.

## Lens Holder

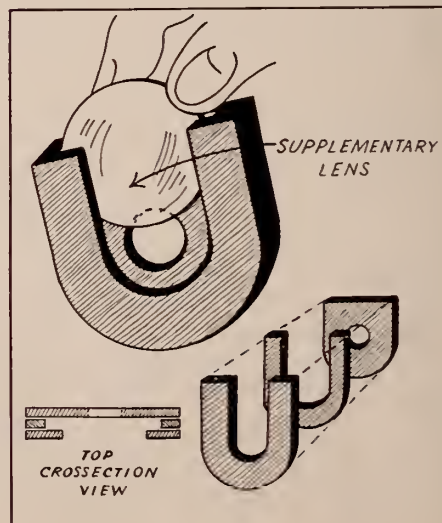
Utilizing heavy cardboard, 1/8" thick, one may easily make a gadget for holding auxiliary lens or filter discs before camera lens. Three pieces, as shown in sketch are cut from the cardboard material and cemented together. The hole provided in the rear element of the unit provides for attaching gadget over the

### PASS 'EM ALONG!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels. Extraordinary ideas will bring you a roll of film.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

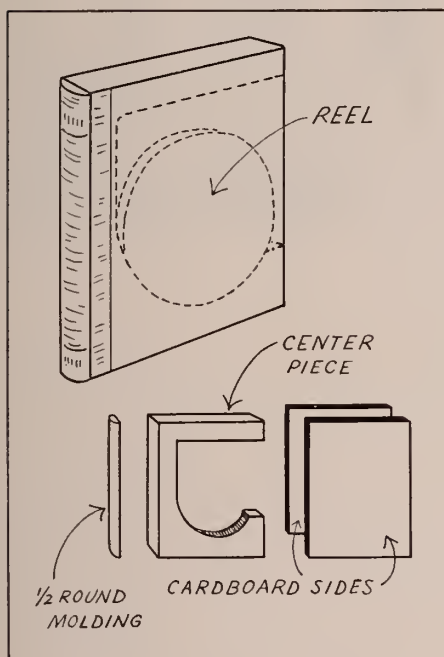




# CINE WORKSHOP

lens. It is important, therefore, that this hole be carefully cut to insure a snug fit. Also that it be accurately centered in order that, in the case of using an auxiliary lens, such lens be accurately centered with the camera lens when it is slipped into place in the holder.

—John R. Norris,  
New Albany, Ind.



## Library Film Covers

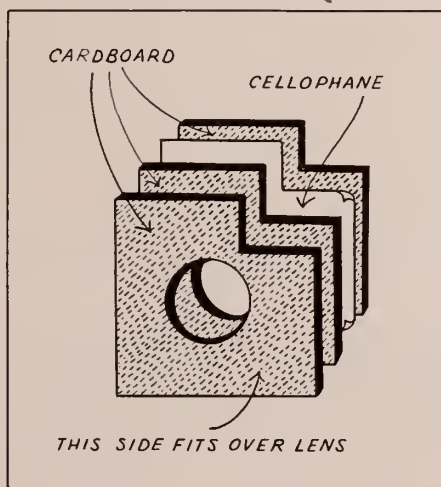
Those who like to store their films in a convenient place such as book case or library shelves, will be interested in the attractive book-like containers for reels which may easily be made of wood and cardboard. Details of construction are shown in sketch. First is the center-piece "A" of wood. This may be made of pine material, 1" thick for 16mm. reels, 3/4" thick for 8mm. reels. Material should first be cut into blocks 9"x10 1/2" for 16mm. reels or 6 1/2"x7" for 8mm. reels. Center may be cut out with band-saw as shown. Pieces of heavy cardboard are applied with glue to the sides and the closed end "B" finished with a strip of half-round moulding. This gives the rounded effect to simulate a book end. This done, the moulding should be covered with a strip of fabrikoid or other material simulating leather and should extend around the sides at least 1" as with the trim of many book bindings. Where desired the reel number, title of film, and producer's name may be stamped in gold on the fabrikoid by a local bookbinder before fabrikoid is applied.

—Gregor Montgomery,  
Toronto, Canada.

## Film Trick

Filming an impromptu movie skit one evening, we encountered the need for a revolver to be fired. Lacking a genuine revolver, we used a toy cap pistol of the "western" type and cut the scene abruptly as the actor simulated firing the gun. To inject realism into the action, we cut to a closeup of the gun, showing a curl of smoking spiraling upward from the barrel as though the gun had just been discharged. This was effected by setting the scene, then thrusting a lighted match into barrel of the cap pistol and filming the resultant curl of smoke.

—Leland Haeuward,  
Santa Barbara, Calif.



## Filters

Satisfactory snap-on filters may be made by using heavy cardboard for the support, and colored cellophane for the filter. Prepare three pieces of cardboard—the thicker the better—with holes in the centers that will fit snugly over camera lens barrel. Cut a piece of cellophane—red, yellow or amber as desired—same size as cardboard pieces. Cement the four pieces together and allow to dry under pressure.

Care must be exercised to prevent cellophane from contracting into ripples. This can be minimized by allowing cement on cardboard base to dry to "tacky" stage before applying cellophane. After trimming edges, cut out space to clear viewfinder should camera require. Filter assembly illustrated is designed for use with Filmo 8mm. camera. Note portion cut out to clear viewfinder. Allow 2 stops for red filter, 1 1/2 stops with amber, and 1 full stop for yellow filter with pan film.

—Sterling Bogges, Jr.,  
Lawrenceburg, Ky.

## gadgets, tricks & shortcuts contributed by Cinebugs

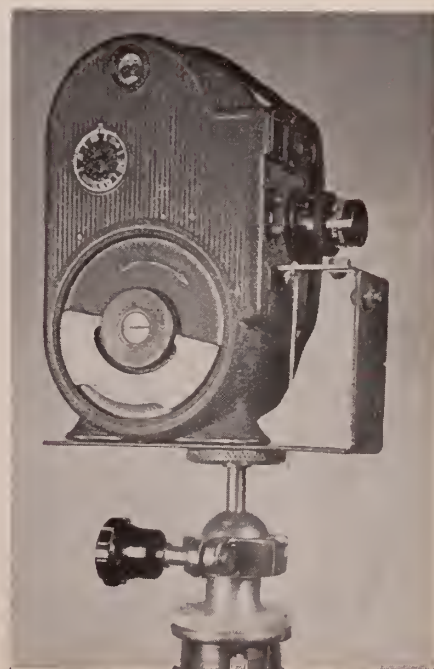
### Remote Control

An easy to make remote control for operating starting button of Filmo 8mm. cameras facilitates filming of difficult subjects such as bird life, animals, insects, etc., where operator must remain some distance from camera.

Gadget consists of short length of strap iron or other metal bent "L"-shape. This is fitted before camera and a hole drilled to allow for tripod screw. Another hole drilled at top of "L" provides for bolting on a small hinge. To this is fitted a short piece of metal cut to proper length to contact camera starting button. A length of string attached, as shown in cut, extends to operator who merely pulls string to set camera in motion. Spring action of camera starting button returns lever to neutral position when string is released.

Travel of string from camera to operator is facilitated if a stake on which a small pulley or a screw eye is attached, is driven into the ground immediately below camera and the string directed through it.

—George Carlson,  
Chicago, Ill.



# Home movie LIBRARIES

Where to rent or buy 8mm. and 16mm. films

**T**O augment your home movie shows, make use of the fine libraries of rental films maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

## CALIFORNIA

### HOLLYWOOD

Bailey Film Service  
1651 Cosmo Street

Bell & Howell Filmosound Library  
716 N. La Brea Ave.

Castle's Inc.  
1529 Vine Street

Morgan Camera Shop  
6262 Sunset Blvd.

### LONG BEACH

Winstead Bros., Inc.  
244 Pine

### LOS ANGELES

Films Incorporated  
1709 W. 8th Street

### SAN FRANCISCO

Bell & Howell Filmosound Library  
Photo & Sound, Inc.  
153 Kearny St.

Robert Crawford Studios  
235 Pine Street  
Telephone: YUkon 1234

### SANTA MONICA

Stewart Photo Company  
1257 Third Street

## DISTRICT OF COLUMBIA

### WASHINGTON

Bell & Howell Filmosound Library  
1221 G St., N. W.

## ILLINOIS

### BERWYN

Colonial Camera Shop  
6906 Windsor Ave.

### CHICAGO

Bell & Howell Filmosound Library  
1825 Larchmont Ave.

Films Incorporated  
64 E. Lake Street

General Camera Company  
2308 West Devon Avenue

## INDIANA

### INDIANAPOLIS

W. Stuart Bussey  
17 East St. Joseph St.

## IOWA

### MASON CITY

Decker Bros.  
209 No. Federal Ave.

## KANSAS

### WICHITA

Jeff's Camera Shop  
139 N. Broadway

Lewis Film Exchange  
216 East 1st St.

## MASSACHUSETTS

### BOSTON

Don Elder's Film Library  
739 Boylston St., Dept. HM.

Frank Lane and Company  
5 Little Building

## MICHIGAN

### DETROIT

Detroit Camera Shop  
325 State Street

## NEW YORK

### KENMORE

Nixon Camera & Photo Supply Co.  
2811 Delaware Ave.

### NEW YORK

Bell & Howell Filmosound Library  
30 Rockefeller Plaza

Films, Incorporated  
330 W. 42nd St.

Walter O. Gutlohn, Inc.  
25 West 45th St.

Haber & Fink, Inc.  
12-14 Warren St.

Medo Photo Supply  
15 West 47th St.

National Cinema Service  
69 Dey Street

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... NEWS OF TIMELY SUBJECTS  
FOR HOME PROJECTORS



## Life In Poland

"This Was Modern Poland" is title of newest Filmosound Library release running ten minutes in sound on black and white film. Filmed just prior to the Nazi invasion, it pictures Poland's steel mills, coal mines, Gdynia harbor installations as well as the town, farms, factories, and the cultural and religious life in the Polish republic that was disrupted by the Hitler invasion. Production was supervised by Russell Wright. Rental and sale of "This Was Modern Poland" is being handled through Bell & Howell's Filmosound Library, headquarters of which is located at 1801 Larchmont Ave., Chicago.



## Saga of Sails

Popular among the series of "Sport Beam" films currently released by Official Films, 330 West 42nd St., is "Away With the Wind," picturing all types of sailing craft in action from old square riggers to modern trim racing yachts.

Produced by cameramen wise in the ways of nautical filming, the picture boasts some of the most picturesque and thrilling sailing shots ever recorded in motion pictures, according to the producer.



"Away With the Wind," as with other films in the "Sport Beam" series, is available in short and feature lengths in both 8mm. and 16mm. widths. A special 16mm. sound edition is also available. Films are now on sale by leading photo dealers everywhere, according to Official Films who offer a free brochure describing all their latest pictures to those writing for it.

### Comedies in Sound

With the inauguration of its new selling policy of one-reel comedies at an \$18 list price successfully launched, Comedy House is readying a second group of six pictures for September 15th release.

Literature and other information may be obtained by writing Comedy House, 130 West 46th St., New York City.

### Reviews . . .

• Continued from Page 346

solves and other cinematic fades were executed.

Documenting the planning and execution of a parade float is the purpose of "That's An Idea," filmed in 8mm. Kodachrome by Ray Rieschel, one of Minneapolis Cine Club's most enthusiastic members. The picture runs 200 feet in length.

It boasts fair photography, the only criticism being many scenes are not sharp, and scenes important to building continuity were not played in closeup.

As the picture opens, an artist is shown sketching plans for a drug company's parade float. He submits it to the art director in the next office who implies by much waving of arms that he does not approve of it. Another idea is sketched by the artist, submitted, and refused. In both of these office scenes, the camera shoots toward the artist with the art director seated at his desk and with back to the camera. There should have been cuts to close-ups at these points to increase interest in the characters and break length of the long shots.

The artist, stuck for an idea, goes home for the day and romps with his small son. Playing near a pool of water, they find a small turtle which gives the artist an idea for his float. Returning to the office next day, he creates a new float design with a turtle as the motif and this is accepted by the art director.

Balance of picture is devoted to showing actual construction and decoration of float and views of it in the parade.

An artist by vocation, Rieschel's titles are of the best.

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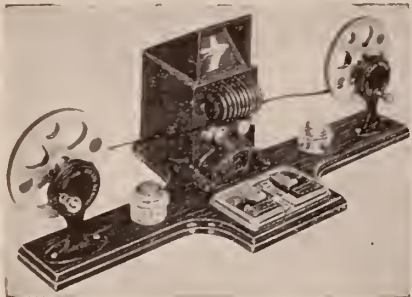
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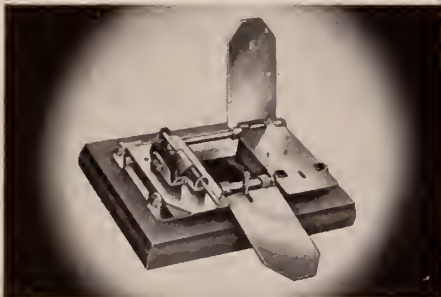
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# Movie of the Month . . .

● Continued from Page 350

taking aim at one of the pianist's feet, pulls the trigger and presto!—one shoe disappears. Mary gasps in amazement, then Uncle Fud pulls the trigger again, causing the pianist's sock to disappear. The pianist feels a draft, looks down to discover his bare foot; then nonchalantly continues playing.

Uncle Fud then leads Mary outside to the garden. "I want you to try it for yourself," he says, handing the gun to Mary. In the garden, Mary is shocked to find her husband and Lana sitting on the diving board near the pool, embracing. Mary raises the gun, pulls the trigger, and Lana disappears. Mary's fury rising, she pulls the trigger again, this time causing Ted to vanish. Stumbling forward to the diving board, Mary raises the gun to her temple and pulls the trigger again, causing her to vanish as did Ted and Lana.

Uncle Fud reaches the scene and recovers his secret weapon. From his pocket he draws a vial of secret fluid—a restoration formula—some of which he pours into the muzzle of his magic pistol. Its powers are now reversed. Firing it now will restore objects and persons which formerly it caused to vanish. Uncle Fud pulls the trigger, restoring

Mary to the scene. She pleads for the return of Ted.

"O. K.," says Uncle Fud, "But first I'm going to put Lana in her right place." Pointing the gun toward a dog house in a corner of the yard, the two family dogs exit hastily. Lana then appears, thrusting her head out of the dog house door, raging at Uncle Fud. The gun is next directed toward the diving board and Ted re-appears to be received by Mary with open arms.

Uncle Fud re-enters the house. As he passes entrance to the parlor, he takes aim again at the pianist's bare foot to restore his sock and shoe. The inventor returns to his laboratory in the den and as he closes the door, the words "The Den" become "The End"—the letter D moving, by clever animation, to change the reading.

The production staff responsible for "Murder By Magic" includes Walker A. Tompkins whom we have already identified as author of the story as well as producer and cameraman; Maxine Wheeler, director; Helen Flaxington, associate producer; and Edmund Estey, lighting and technical assistant. Estey also doubled in brass, essaying the role of Uncle Fud with appropriate makeup.

## Movie of the Month

● Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1941

OCTOBER: "Cock and Bull Stories," produced by J. O. McCracken, Glendale, Calif. An 8mm Kodachrome picture, 300 feet in length.

NOVEMBER—No. award.

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome picture, 800 feet in length.

### 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin,

San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

MAY: "Oliver Twist," produced by David E. Bradley, Winnetka, Illinois. A 16mm. picture approximately 4000 feet in length.

JUNE: "A Day On the Western Front," produced by Ernest Erodody, Denver, Colorado. An 8mm. Kodachrome picture, 200 feet in length.

JULY: "White Waters" produced by C. A. Willis, Merced, Calif. A 16mm. Kodachrome picture, 400 feet in length.

AUGUST: "Madame Hummer At Home," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm. Kodachrome picture, 800 feet in length.

SEPTEMBER: "Murder By Magic," produced by Ad-libber Productions, Pasadena, Calif. An 8mm. picture, 300 feet in length.



In view of the fine performances turned in by the principal members of the cast, we feel a duty in giving due credit to the individuals whose talents contributed so much to the picture. Clinton Wheeler played the husband, Ted, and was supported by Marianne Miller as his wife, Mary. Lana LaMarr was played with professional finesse by Helen Eager. Eleanor Brucker handled her comedy role perfectly as the prima donna. The two spinsters, whose capable mimicry was so important to plot of

the story, were played by Mildred Estey and Eleanor Comeau. The pianist, was played by Russell Lynch.

It is presumed that producer Tompkins also handled editing of the picture, a chore in which he demonstrated a superior knowledge. In spite of the fist full of reigns which he held on this production, Walter Tompkins prefers that credit for success of "Murder By Magic" go to the Ad-Libbers as a group, a gesture we are sure is appreciated by his associates.

## "Syncing" film and records

• Continued from Page 356

start the first recording, and another sync mark should indicate when to fade to the second disc—or turn over the record, as the case may be. The second recording should, of course, be on a separate disc as usually there is not time to turn the disc over. Thus the reverse side of disc No. 1 should carry part 3 and the reverse side of No. 2, recording No. 4.

It is not essential, of course, to have two turntables. By employing only one, an interval in the commentary or music of 15 seconds can be provided which is ample time to turn over a record and re-start the turntable. But synchronization at starting is very important and during this interval of 15 seconds the projector will continue to run.

When the "end" sync mark appears on the screen at the conclusion of the record, the turntable is stopped, record turned, needle put on the first groove, and directly the next sync mark appears on the screen, the turntable is re-started. This is much simpler and a more practical method than lowering the needle to the disc in the dark.

A warning mark also should be placed in the film two and one-half seconds, or one foot of film, in front of each sync mark. A good system is to punch one hole for the sync mark and two holes for the warning mark.

In cutting the record, the strobo disc should be placed on the record. Those who make their own recordings will encounter certain problems arising in the case of lightly made portable recording sets. One of these is that the cutting time will not be the same as the playback time. I have timed my disc cutting very carefully with a stop watch and have found a lag of as much as 12 per cent due, of course, to the fact that the cutting needle is traveling through the acetate, wax, or whatever the record is made of. The cutting time will also vary with the age of the needle and depth of the cut. The latter is a most

important adjustment on the recording machine and the grooves should appear as wide as they are deep when examined under a magnifying glass.

The swarf or black "hair" which comes off the record when it is cut must be collected in the center and should *come off unbroken*. If it is too thin and comes away in pieces, depth of the cut is too shallow. If it is very coarse, like the hair in a horse's mane, etc., depth of cut is too deep and there will be distortion in some notes of the music. Another important point is to see that the turntable is perfectly level, otherwise distortion will result. Check it carefully with a spirit level.

With my recorder the problem of difference between cutting time and playback time was overcome by altering a pulley on the friction drive. Thus it was found that if a recording is made at 80 revolutions per minute, it can be played back at 76 r.p.m. simply by changing the pulley. There is no variable speed control, of course, on the recorder. The "lag" is taken up by the difference of 4 revolutions per minute. If this is not done, quite apart from the difficulty of synchronization with the stroboscopic disc, tone of the voice will be altered and will be unnaturally high. The faster the record speed (over cutting speed) the higher the voice pitch and vice versa. Playing back at 76 r.p.m. produces a most acceptable tone of voice if the cutting has been done at 80 r.p.m.'s which would indicate that 76 r.p.m. playback time is about equal to 80 r.p.m. cutting time.

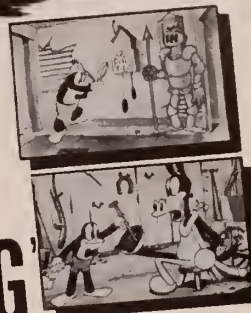
After a recording has been cut, a suitable stroboscopic disc must be designed for playback timing. Usually it is necessary to have an assortment of them designed particularly for the projector in use. The design, which involves only the number of uniform bars around the perimeter of the disc, is controlled by the number of blades in the projector shutter. Most popular makes

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of projectors have either a two- or three-bladed rotary shutter. Cuts of strobo discs are illustrated herewith for use with three-bladed shutter projectors.

By mathematical formula the equivalent of these discs for use with two-bladed shutter projectors can be worked out. The formula is as follows: 16 (frames per second)  $\times$  3 (bladed shutter) = 48 (number of intermittent flashes per second from projector  $\times$  60 = 2880 flashes per minute. Divide this figure by 76 (r.p.m. of playback turntable) and the answer is within a fraction of 38—the number of marks in the strobo disc. This means that at 16 f.p.s. with a three-bladed shutter projector, the 38 strobo disc on the record, when illuminated by the flicker from the projector, will appear stationary. Reduce the projector speed and the strobo will appear to revolve clockwise. Advance the speed over 16 f.p.s. and the strobo will appear to revolve counter-clockwise. It has been found that if this revolution is timed, an apparent disc movement round the circle in 15 seconds equals a difference of two bars over the strobo disc.

The three strobo discs illustrated are intended for readers' use. Cut them out and paste them on cardboard trimmed to size of the disc. Where duplicates are desired, they may be photographed. With reference to the 36-bar strobo disc, at 78 r.p.m. of the turntable this disc, when illuminated by the flicker from a 3-bladed shutter projector at 16 f.p.s., will appear to be stationary. Thus one can ascertain which position of the rheostat keeps the projector turning at exactly 16 f.p.s. provided it can be determined that turntable is revolving at 78 r.p.m. This timing can be done with a stop watch.

The 38-bar disc equals 76 r.p.m. at 16 f.p.s. (3-bladed shutter) or 76 r.p.m. at 24 f.p.s. (2-bladed shutter). At 78 r.p.m. the projector would have to be speeded up, and with the 40-bar strobo disc it would have to run even faster.

The strobo disc becomes effective when the spill light escaping from the film gate falls directly upon it. Vary projector or turntable speed until bars of the disc appear stationary. This is the basis of the stroboscope method of synchronization.

## Test your titles . . .

• Continued from Page 357

camera lens under brilliant light and thus do not photograph black. And then, even the blackest of black paper will reflect light if the illumination is not properly positioned with relation to the camera. The first precaution, then, is to choose a soft, suede-like black paper stock for the title card and to set the photofloods at such an angle that no highlights are reflected by the card. Look at Fig. 3 and you will see the result of improper placement of lights which created a "hot spot" in the center of the title, leaving the edges dark.

Our second precaution involves the ink used in lettering the titles. Many inks catalogued as white are really cream colored with a great deal of yellow in them. Where such inks are used with ortho or semi-ortho film, a clear white letter will not result in the finished title. Lack of pure density of color also affects positive film titles where the title is lettered in black ink on a white card. Here again, the title card must be right—white, instead of an offshade of white—and the ink must be jet black. In the case of typewritten titles, unless a fresh black typewriter ribbon is available, the titles should be typed directly through carbon paper instead of through the ribbon. This results in a sharp letter of even density.

With titles, as with picture shots, development or processing of the film af-

fects the final result as much as any other factor. It frequently happens that in spite of the care taken to insure the blackest of title cards and the whitest of lettering inks, the resultant titles lack contrast. Many times this is due to the automatic processing systems employed by some film laboratories where a highly sensitive electric control tends to compensate for under- and over-exposure in rolls of pictorial film. In such instances, a roll of titles or a roll of film containing title shots would be "over-adjusted" by the automatic compensator. The titles would appear to the sensitive magic eye as under-exposures and the processing adjusted accordingly. To avoid such disappointing results, it is advisable to notify the laboratory beforehand that the film sent in for processing is composed entirely or in part of titles so that they may control the processing of the roll for best results.

We have, of course, assumed that exposure of titles has been correct—"on the nose" so to speak. But what happens when exposure is not correct? Well, when titles have been under-exposed, the black background will develop black but the lettering will be grey rather than white. The remedy is to increase exposure—open up the lens or increase the light.



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With over-exposure, the lettering remains white but there is great loss of detail—the letters appear fuzzy and are hard to read on the screen. The background is grey instead of black and the whole title has a washed-out appearance. This condition also is evident in Fig. 3. The remedy, of course, is to reduce exposure—stop down the lens or cut down on the illumination by moving the lights farther back from the title.

One of the best short-cuts to successful home title making is to shoot a test strip consisting of a series of exposures, developing the film immediately afterward and before proceeding with the main job of title filming. In this way, the proper exposure can be accurately determined beforehand through examination of the test strip.

Frames from two such test strips are shown in Figs. 1 and 2. Fig. 1 shows a title test filmed in sunlight while Fig. 2 shows a test shot made on positive film under artificial light. The figure 8 indicates the exposure f/8.

In shooting such tests, the title is set up in the titler. A small card, bearing the figure corresponding to the f/ stop at which the exposure is made, is placed before the title card to indicate, in the finished title, the exposure of that particular test.

The problems touched upon here become all the more complex and difficult to diagnose when the title film is developed at home. It is usually difficult for the beginner to determine which is at fault: exposure, development, lettering or title card stock, or a combination of all. So for the remainder of this discussion we shall deal with the titles filmed on positive and home-developed to a negative only, which reverses the values as described earlier.

Everything that has been mentioned above with regard to title card stock, color of inks, etc., also applies here. And if the original values are correct, then the positive titles resulting will be just as contrasty, just as satisfactory as those filmed on reversal. Under-exposure will cause the background to come out grey with the letters remaining white and sometimes fuzzy. Over-exposure will result in greying of the letters and the background becoming jet black.

And now a word about positive film development. Assuming titles have been correctly exposed, a good contrasty developer used at the prescribed temperature and for the right length of time will result in crisp, easy-to-read titles. A good contrast developer is one which is not extreme in its action but capable of bringing out fully that which has been exposed on the film. It should contain enough potassium bromide to keep the whites clear and cause the black areas to develop true black. A

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good formula is Eastman's D-11. It should be used for 5 minutes at 65 degrees. Another which has gained wide favor is Eastman's D-72. It should be used full strength at 65 degrees for 2 or 3 minutes. For extreme contrast, D-9 is recommended at 2 minutes. Many other formulas are equally acceptable and may be relied upon to produce good title results when used according to the manufacturer's instructions.

It is difficult to determine by inspection just when a title has developed to the right contrast. For this reason titles should be developed for the correct time at the recommended temperature at least until the worker has gained the experience necessary to guide him by inspection alone.

By using the right developer according to specifications, the amateur then knows all doubts concerning development have been eliminated. Then after the correct exposure has been determined by trial and error, quality from this point on should be reasonably consistent.

## Amateurs go to War . . .

Continued from Page 351

• Holton Howell's narrative of war-time England and the movie amateur will, we are sure, cause American movie amateurs to appreciate more fully their, as yet, unrestricted filming freedom.

Howell's enlistment in the Royal Air Force did not end his photographic activities, for his prowess with a camera caused him to be assigned to the R.A.F. Photographic Division. Recently he was transferred to Canada. Prior to the War, Howell was active in the formation of several cine societies in England, and he plans to resume his cine activities in Canada just as soon as he can obtain the necessary leave to purchase camera and accessories.—Ed.

16mm. silent monochrome version of "The Miracle." This and other outstanding amateur productions of societies and individuals were voted worthy of commercial presentation—truly fine efforts which employed the whole art of the screen unhampered by dictates of public requirements.

We found there was limitless fun and a wealth of knowledge to be gained by this method of amateur production. Did not Hollywood have to learn to make good silent movies before it produced its first talkie, "Sonny Boy?"

Today, most of the cinebugs of Britain have downed cameras and donned khaki. A few survive, continuing to work at their hobby in precious spare hours and against tremendous difficul-

And now for those combinations, which are often hard to diagnose properly. When under exposed and under developed, the positive film will appear very light and transparent. When under-exposed and over-developed the letters will be clear and white but the background will not get black. It will get just so grey and that's all. Prolonged development will not darken it.

When over-exposed and under-developed, the letters will be light grey and the background dark grey. As development proceeds, the background becomes darker, but so do the letters. When the film has been over-exposed and over-developed, the background is opaque and the letters are so dark they are barely discernable. Surface halation has nearly obliterated them.

Warm developers produce the same results as over-development, and cold solutions produce under-development. It is advisable to keep the developing solutions at the recommended temperature which, in most cases, is 65 deg. F.

ties. For amateur movies, says John Bull, are public luxury No. 1 and a 33-1/3% purchase tax has been placed on all cine goods and supplies. The Limitation of Supplies order permits only a small trickle of film and equipment into the camera shops every 3 months and this is jealously guarded by dealers for special customers only.

On the day war was declared, the war minister signed the Defense Regulations which included the Control of Photography order. Cautious amateurs bought copies of this, perused it carefully and committed to memory its warning contents. Thus we learned that no photography would be permitted of aircraft, ships, railways on defense work, gatherings of Forces personnel; of service vehicles, buildings or equipment; nor of hospitals, first aid posts, evacuation transports or assemblies, public works, ammunition dumps, telephone or cable stations, airdromes, barrage balloons, bomb damage, factories or docks. Anything else directly or remotely connected with the war effort was banned to the photographer, cinephotographer and artist alike unless, of course, he possessed an almost impossible-to-get press permit.

The movie amateur was obviously safest filming indoors within the four walls of his home. Police were wary. They could jail you on suspicion—and did. And then it took the force a day or two to get your film processed and by the results you stood or fell. A land-



scape shot with an almost invisible aircraft in the sky was literally an offensive shot and for a time much confusion reigned among officials on what shots were and were not to be considered unlawful. Eventually harrassed officials became less literal and a harmonious agreement was unofficially and unpretentiously agreed upon.

No artificially lighted night exteriors were allowed to pierce the blackout areas and even an  $f/1.5$  lens and Kodak Super double X could make nothing of England's dimly lit, moon-bathed streets and roads.

The fall of Holland has left Britain practically without projector bulbs. The only equipment obtainable now is second-hand. Everyone works long hours and at different periods. Air raids frequently prevent indoor night filming.

Still the whirr of camera or projector motor may be heard faintly in the fortress. Here and there amateurs give shows to Civil Defense and Service audiences. One amateur I know is making a revolutionary puppet film in Kodachrome; another, a cartoon on an astronomical theory; and another, a simple family film of his wife and children.

Most of the British movie amateurs are in the Forces. Some in lonely camps or overseas in hot Africa or India are writing scripts in their spare time for filming after the war. Others in Civil Defense spend most their leisure hours at Warden posts. Film society committees are dispersed over all the world but they still keep in touch with one-another. Finished productions and valuable equipment are safely stored in the country away from possible bomb damage.

For awhile, the English movie amateur is shooting bigger game, and the hands that formerly fingered the starting button of a cine camera now control armament loaded with magazines of more deadly stuff than movie film.

This is the picture of war-torn Britain from a cinebug's viewpoint—Britain, bravely fighting against tremendous odds. With the Nazis only 20 miles away from the White Cliffs of Dover, the Englishman still clings to his cherished hobby and the memory of a temporarily forfeited heritage which will be his again when Victory is won.

## About Titling . . .

• Continued from Page 353

inexpensive reading glasses obtainable in dime stores may successfully be used as auxiliaries.

By placing the auxiliary lens before the camera lens, objects as close as 6 inches can be photographed in sharp

focus. Each auxiliary lens is capable of focusing only at a single set distance. For example, a 10 inch focusing auxiliary requires setting the title card at a distance of 10 inches from the camera lens. The camera lens, meanwhile must be set at *infinity*. Where it is desired to shoot titles at a closer or farther distance, a corresponding auxiliary lens must be substituted.

The focusing power of an auxiliary lens usually is indicated in terms of its focusing distance. The spectacle lenses previously referred to are usually marked thus:

$$\frac{4}{10}$$

the top figure indicates the diopter rating and the lower figure the focusing distance—in this instance 4 diopters, and 10 inches.

For those wishing to experiment with home constructed titlers, the following table gives the focusing distance and auxiliary lens diopter rating for various size title areas beginning with that of typewriter titlers:

Title Area	Distance Title to Camera Lens	Aux. Lens Diopter
3 1/8" x 2 3/8"	8 in.	5.00
4 " x 3 "	10 in.	4.00
4 5/8" x 3 5/8"	12 in.	3.25
6 3/8" x 4 3/4"	16 in.	2.50
8 " x 6 "	20 in.	2.00
12 " x 9 "	30 in.	1.25
16 " x 12 "	40 in.	1.00

This table applies where the regular 1" (16mm. camera) and 1/2" (8mm. camera) lenses are used and with such lenses set at infinity.

The problem of lettering the title card also has much to do with the hesitancy on the part of many amateurs to embark upon titling. As already stated, typewritten title cards are frequently used and are the simplest to compose. Where the amateur is skilled in hand lettering, hand lettered titles should be made and, of course, printed title cards are best if they can be made available.

Going into the larger title areas, 9" x 12", etc., re-usable block title letters such as the Mittens, Knight, etc., are the most convenient to use in composing the title. Some of these letters have tiny pins protruding from the back permitting them to be stuck into the title card as a means of holding them in place.

Titles may be photographed out of doors in sunlight or indoors under Photofloods. Outdoors, a meter may be employed effectively to determine exposure. Indoors, best results are obtained through filming a short exposure test strip.

It is not always necessary to shoot titles on reversal film. Many amateurs have found success in filming titles on positive film which requires that the title card be composed in color values



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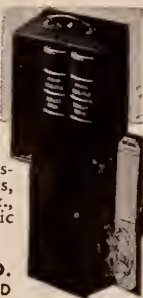
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opposite of the desired results. In other words, where finished titles are to be black with white lettering, the title card must be white with black lettering. The values are reversed in developing of the positive film.

Obviously the foregoing could only be a sketchy outline of title filming processes. It is intended to show the beginning amateur that making home movie titles is comparatively simple and fasci-

nating work—important work, nevertheless, because no amateur motion picture is complete without adequate titles. It would take a book to explain the full procedure of title making, a book incidentally which is available at small cost to every amateur. This book is "How To Title Home Movies" and available from the publishers of HOME MOVIES. It is recommended reading for all amateurs seriously interested in title making.

## New films for stay-at-homes

• Continued from Page 354

do in the event of a blackout. Do's and don'ts are presented graphically.

"Civilian Fire Fighters" opens with sequences picturing the terrible fires started by the Nazi blitz on London. Shows the incendiary bomb, and how to fight it. How to open doors in burning buildings. Types of hydrants, ladders, leg holds and lock holds, hose loading, and civilian preparation for fire-fighting. A thorough, gripping film that can help to save lives and property in town, city or industrial plant.

Third of the series is "The Civilian Serves" demonstrating how citizens can serve in home defense as air wardens, members of rescue squads, auxiliary police, fire watchers, demolition crews, etc. It is an impressive film with a message urging all to serve.

"Sport Spellbinders" is Castle's newest sports-action film. Featured are thrills and spills in a dozen sports that will leave audiences breathless. Daredevil stunts and hairbreadth escapes succeed each other in rapid succession in a variety of sports.

Not only are masters of well-known sports like high hurdling, broad jumping, pole vaulting and high jumping seen in swift paced action, but the thrills of more unusual sports are shown as well. Tuna fishing where three men are needed to haul in the giant fish. Skiing on sand with spills galore. Water skiing and sea sledding. Outboard motor boat racing with a skittering boat that runs wild on the shore, crashing over a parked automobile. Shooting swift-flowing, rock infested rapids at a dizzy pace. And much more.

And as a comical and mirth-provoking climax there is the great jalopy race in which cars of ancient vintage race madly around a "race track" that is full of great bumps and mud holes.

Providing fun for young and old audiences alike are two new animated cartoons which are available in color as well as black and white. In "Little Black Sambo," Sambo has a hectic adventure with two tigers . . . one fake and one real. Sambo's Hound-Dog gets more than he bargained for when he dis-

guises himself as a Tiger and chases his little black master! A real Tiger appears and the rapid fun begins. Hound and Sambo run home for their lives, finally outwit the Tiger by spreading molasses on the floor. A sadder, battered tiger ends up by skiing down a hill into a mud hole! A world-wide favorite enacted with a new twist!

Those who remember Washington Irving's tale of the Headless Horseman will delight in viewing Castle's animated cartoon of the same title. The fun is provided by Ichabod Crane and Brom Bones in their rivalry for the hand of the fair Katrina. Ichabod seems to have the upper hand until Brom discovers his fear of ghosts. Dressed as the Headless Horseman, Brom pursues Ichabod in a ghostly midnight chase and completes the rout by hurling at Ichabod the pumpkin head on his saddle. Brom Bones, the winner, leads the fair Katrina to the altar, but gets a real surprise when he does.

Home projectors in the future will undoubtedly see more use than ever before with such good professionally produced material available. Distribution of the new films is being made through important photo dealers in every city.

## Films fight fire . .

• Continued from Page 349

end calls for filming scenes of the Forest Department's fire fighting crew in action."

Reproduced here are frame enlargements of some of the atmospheric scenes in Robertson's film and of the scene showing careful campers extinguishing a campfire in the manner prescribed by the Forest Department.

Significant is the number of amateurs who have undertaken production of Forest Defense films in spite of the restriction of travel occasioned by shortage of rubber and gasoline. One filmer is reported to have secured most of his footage to-date without once having used his automobile. Travel to filming



locations was accomplished by commercial bus, lifts from other civilian travelers, and by the old-fashioned method—shank's mare.

Amateurs who live in the vicinity of national forests naturally are the first to realize the importance of a project of this kind. They have witnessed the terrific destruction, the vast loss of irreplaceable resources that follow in the wake of a forest fire. And they know that, as an educational medium, no force is more potent than the motion picture to awaken the public to the need for every man, woman and child, entering our nation's forest preserves, to exercise the utmost vigilance and care in the use of matches, cigarettes, and campfires during war emergency.

Forest Defense filmers are contribut-

ing a real service to their country. Earlier, we said these filmers were completing their films with but one thought in mind—that of winning the special Forest Department trophy. Actually, of course, their first thought is to serve in this emergency to the best of their abilities with an endowment of talents particularly suitable to the occasion. There is room for many more amateur filmers in this project which is to continue indefinitely after close of HOME MOVIES' contest. The award for the best film and the inclusion of these films in the 1942 contest is merely incidental. There is need for constant vigilance in Forest Defense—especially against the "red enemy," fire. Motion pictures are destined to contribute a full measure to this defense.

## Color isn't everything . . .

• Continued from Page 352

the canyon paths for sometime, Terry's two companions grow apprehensive and suggest turning back. They encounter a direction sign and one of the boys calls Terry's attention to the fact it points in the opposite direction.

"It's wrong," says Terry, "We go this way." And the weary trio plod on. Eventually they come to a sign marked "End of Trail." Terry's two pals turn upon him. "I thought you knew all the trails!" one companion demands of Terry angrily and a fist fight almost ensues.

The boys now tired and hungry retrace their steps, walk all night long, in their anxiety to locate the main trail. With the rising sun next day, they gain their bearings and in due time reach the rim of the canyon completely exhausted. Terry's pals have nothing but vengeance in their hearts for him. Recovering from their arduous trip, they set about to even the score with their "know-it-all" companion. The final sequence opens showing Terry being forced at gun point to a tree where a noose is made ready and then drawn about his neck. The closing shot implies a hanging by showing only Terry's legs dangling beneath the tree.

Of course this hanging finale was only a gag, but it was handled with fine dramatic ability. No corny actors these boys, and when Terry feels the noose about his throat and the muzzle of his companion's rifle in his midriff, he looks as if his pals really mean business.

Those who are fortunate in seeing this picture, will observe how cleverly the story shots tie in with scenic shots; how unobtrusively are shown all the scenic beauties of Bryce Canyon while a story of three adventuresome youths unfolds on the screen. Some rare color photography is also to be seen, for Thi-

riot's Kodachrome scenes are perfectly exposed. The sky in every scene is natural blue—not purplish. Colors of the trees and of the multi-hued rocks are exactly as they would appear to the eye were you to visit Bryce. Thiriot explains his successful exposures by taking all meter reading from the shadows.

"After many trips to Bryce," Thiriot said, "I have found the natural tendency is to under-expose Kodachrome. Due to the fact there is so much reflected light, meter readings are invariably too high."

A clever effect is that of night in the several shots depicting the boys tramping along the trail after dark. Thiriot employed a blue filter to lend a night effect to these scenes.

Contrary to advice generally given Kodachrome filmers bent on shooting distant mountain and scenic vistas, Thiriot did not use a haze filter. "My reason for not using a filter," he said, "Is that there exists a definite purple haze natural to Bryce. To eliminate this would be to destroy part of the canyon's natural color."

Whether a filmer excels in photography or not, he can definitely improve interest in a travel or vacation picture by planning it around a little human continuity in which a few or all companions take part. If the locale to be visited is carefully considered in advance, a suitable plot or series of gag shots will easily suggest itself. And then, whether a shooting script is prepared in advance or shooting is done "off the cuff," a picture of far more lasting interest is certain to result.



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# Successful Club Program IDEAS

WHAT AMATEUR CINE CLUBS ARE DO-  
ING TO STIMULATE MEMBER INTEREST

IN a survey of amateur cine clubs recently conducted by HOME MOVIES, reports were obtained of the most successful club meeting programs or club projects. For the benefit of all clubs, some of these program ideas are presented here. They are freely offered for their value in bolstering membership interest and stimulating wider activity in club projects.

### Demonstration Show

Our outstanding effort of the year was a "Home Movie Show" held at the Chamber of Commerce Building of our city is a means of acquainting prospective members and beginning movie amateurs with all phases of the hobby.

The show included booths at which were demonstrated such phases of home movies as projecting, editing, titling, processing, splicing, film cleaning and preserving, camera loading, care of lenses and other equipment, construction of gadgets and advance technique on lap dissolves, double exposures, disappearing titles and other interesting trick effects. As a special feature of the Saturday afternoon and evening show, three short skits were presented on the stage. Photo flood lights were furnished by the club so that anyone desiring to film the plays could do so.

Several photographic dealers of the city also had displays of movie equipment, a privilege which solved our financial expense for the enterprise. Admission was by free ticket, obtainable from any member of the club or from any photographic store in the city.

—Fort Wayne Movie Club  
Fort Wayne, Indiana

### First Films Shown

Featured at one of our club's most interesting meetings were the first reel of pictures shot by each member. No cheating was allowed, and each individual brought the very first movies taken in his cinematic career. The mistakes and boners of the most talented and experienced of our members gave encouragement to the beginners and a very amusing meeting was thoroughly enjoyed by everyone.

—Port Stockton Cine Club  
Stockton, Calif.



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"THE END": 16mm. with fade-out, 50¢ each.  
Without fade-out, 3 for \$1.00; some at 4 for \$1.00.  
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Other subjects (both 16mm. and Slides): The  
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Rockies, and others.

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Hollywood, Calif.



# TITLE *troubles*

By GEORGE W. CUSHMAN

**I**F you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

*Q. My trouble is getting the title centered properly. What simple method can you suggest that will insure getting title lined up accurately with camera?—J. H. M., Pocatello, Ida.*

*A.* See page 145, April 1942 issue of HOME MOVIES for complete instructions. Also, a dependable title centering guide for your camera is available for only 10c by writing the editors.

*Q. Your magazine speaks of shooting several test exposures in order to determine correct exposure for shooting titles on positive film? How about developing these test strips? Where can we send them?—A. A. G., Denver, Colorado.*

*A.* Develop them yourself. A short test strip 2 or 3 feet long can be developed in a glass bowl, refrigerator pan, or any glass, earthenware or porcelain household receptacle. Necessary developer is available in small packages at photo supply stores. Ask for positive film developer which is packaged complete with instructions for use.

*Q. In using an auxiliary lens before the camera lens in filming titles, at what distance should the lens be set? Mine is in focusing mount permitting shooting as close as three feet.—B. K., Bronx, N. Y.*

*A.* Camera lens should always be set at infinity when using an auxiliary lens before it, otherwise sharp focus will not be obtained.

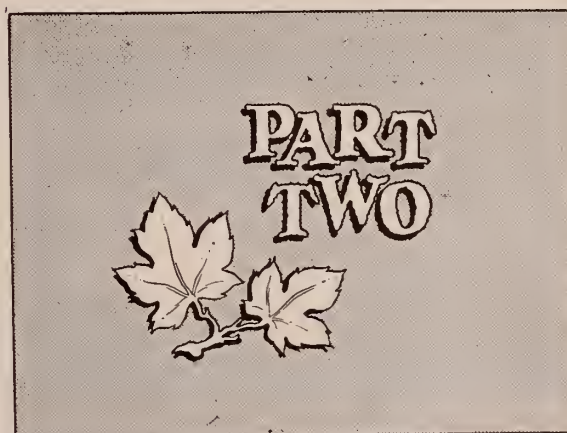
*Q. I recently filmed a series of titles lettered on blank pages of a book. However, they did not turn out to my satisfaction as the turning of the pages was not smooth. I want to remake these titles and it has been suggested that I film them in reverse to smooth out the page turning action. What do you suggest?—S. R., Provo, Utah.*

*A.* Film them in reverse as suggested, but with the camera, not the titles, upside down. The film, then must be turned end for end before splicing.

*Q. In shooting titles on a small revolving drum, I'm troubled with reflection of light from the title card. There seems to be a highlight across the center of the drum in spite of the fact I used the blackest black paper I could find.*

*A.* Changing the angle of your lights should eliminate the trouble. Elevate your lights until highlight disappears. This will probably require increasing exposure if lights are moved farther away from center of title.

# HOME MOVIE TITLES





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## EQUIPMENT FOR SALE

- **BASS SAYS:** We don't build better mouse traps, but we do have the finest selection in the U.S.A. always.

### USED CAMERAS

- Cine Kodak Special, late model, 1" Kodak F:1.9, 4½" Kodak F:4.5, \$455.00.
- 8mm. Keystone, F:2.5 lens, \$29.50.
- 8mm. Perfex, turret, cartridge loading, F:2.5 lens, \$42.50.
- 8mm. Bell & Howell Companion, F:3.5 lens, \$42.50.
- 8mm. Cine Kodak Model 60, F:1.9 lens, with case, \$64.50.
- 8mm. Revere Model 99 Turret, F:2.5 lens, 1½" Wollensak F:3.5, \$97.50.
- 8mm. Zeiss Movikon, Zeiss Sonnar F:2 lens and case, \$125.00.
- 16mm. Cine Kodak Model E, F:3.5 lens, \$32.50.
- 16mm. Bell & Howell 70A, F:3.5 Cooke, \$44.50.
- 16mm. Filmo 121 Magazine, Cooke F:2.7 fixed focus, with case, \$57.50.
- 16mm. Simplex Pockette Magazine, F:1.9 Kodak Anastigmat, optical finder, \$64.50.
- 16mm. Cine Magazine Kodak, F:1.9 lens, with case, \$92.50.
- 16mm. Victor 5, fitted with 15mm. Wollensak F:2.7, 1" Wollensak F:1.5, 3" Wollensak F:4, \$167.50.
- 16mm. Filmo 70DA, 1" F:1.8 Taylor-Hobson Cooke, 17mm. Wollensak F:2.7 in focusing mount, 3" F:3.5 Telestar, with case, \$250.00.
- 16mm. double recording sound camera outfit. Includes Cine Kodak Special, late model, with 1" F:1.9 lens, Auricon 110 volt synchronous motor for same, new model Auricon recorder and amplifier with microphone, also heavy professional tripod. Price complete \$1250.00.

### USED PROJECTORS

- 8mm. Keystone J-8, 300 watt lamp, case, \$29.50.
- 8mm. Keystone L-8, 500 watt lamp, \$32.50.
- 8mm. Kodascope Model 80, 300 watt lamp, case, \$44.50.
- 16mm. Keystone Model A-74, 300 watt lamp, case, \$27.50.
- 16mm. Kodascope B, automatic threading, with case, \$32.50.
- 16mm. Bell & Howell Diplomat, 750 watt case, \$182.50.
- 16mm. Victor 33 Sound on Film Projector, 750 watt lamp, complete, \$247.50.
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- 16mm. Bell & Howell Filmmotion Viewer complete with splicer, heavy duty rewinds, \$98.70.
- Complete stocks of new cine equipment, all makes. Send for Bass Supplementary List of Cine Equipment up to date.

**BASS CAMERA COMPANY**, Dept. HC, 179 W. Madison St., Chicago, Illinois.

- **BELL & HOWELL Academy**, 12 inch speaker, very latest type, demonstrator, \$364.50. Bell & Howell Utility, reconditioned, like new, priced at \$339.50. New 39"x52" beaded tripod screen, \$16.50. Immediate delivery of all new model Bell & Howell, Eastman cameras and projectors. **NATIONAL CAMERA EXCHANGE**, Established 1914, 11 So. Fifth St., Minneapolis, Minn.

- **BOLEX** 16mm. f/1.4 Hektor lens, case, like new, overhauled by Bolex Co., bargain \$265.00. Bell & Howell 70-A, Cooke f/1.8 lens, \$60.00; with Dallmeyer f/1.9 lens, \$59.00. Ernsig Auto Kinicam, f/2.6 Cinar focusing lens, case, \$40.00. All guaranteed. **H. STERN**, 872 Sixth Ave., New York, Established 1858.

- **16MM. SOF** projectors, brand new, in stock, immediate delivery. 16-35mm. sound, silent equipment. Cameras, tripods, lighting for amateur-professional; Time payments; trades accepted, bought. **MOGULL'S**, 55 West 48th, N. Y. C.

- **BMM EMEL** camera, f/1.9 lens, 3-lens turret, single-frame release, windback, frame counter. A bargain for \$100.00. 6-volt motor and brackets for camera, \$10.00. **J. E. WEBSTER**, Route No. 5, Knoxville, Tenn.

- **SWAP** for Defense Stamps hand-set 3 color animated 8-16mm. Kodachrome presentation titles, 50c up. Samples. Free stamp appreciated. **4-SQUARE MOVIE SERVICE**, Sheridan, Indiana.

- **BMM. BOLEX** owners: Depth of Field charts for Huaco Meyer f/1.5 also for Britar f/2.7 1½" telephoto, 50c each. **BRYANT**, 921 Bergen Ave., Jersey City, N. J.

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## WANTED

- **WANTED**—16mm. Bell & Howell Filmo D. A. camera. Or what have you, complete and in first class condition? **GEORGE N. LATHROP**, Bristol, Vermont.

- **WANTED**—sound projector in good condition. State make and model and lowest price. **FRANCES ALDRICH**, 39 Hayes St., Arlington, Mass.

- **WANTED** — used equipment. Bargain list on request. **PETERS**, 41-B So. 4th St., Allentown, Penna.

- **DESIRE** 15, 25, 75 millimeter high-quality focusing C-mount fast lenses. **JOSEPH KOMM**, 223 West 115th St., Chicago, Ill.

- **WANTED** for cash, one used Argus C-3 with built-in range finder. **J. F. FORAN**, 1515 S. Canfield, Los Angeles, Calif.

## TITLING

- **TITLING and Close-up Lens Kit**—Six supplementary lenses of 16", 18", 20", 24", 32" and 40" focal lengths. Can be used on all titlers which provide for interchange of lenses. Also ideal for general close-up photography. Complete kit \$3.00. Separate lenses, 60c each. Also available in 6", 8" and 12" focal lengths for ultra-closeup work. **HOLLYWOOD CINE PRODUCTS CO.**, 3221 So. Figueroa St., Los Angeles, Calif.

- **TITLING LETTERS** that give you professional results. Pin letter and sanded back letters. Complete sets available \$4.75 up. Write for descriptive literature. Ask about Santa Claus, Turkey and other title illustrators. Big variety of large size and varied style letters can be purchased by the letter to fill all titling needs. **MITTENS LETTER CO.**, Redlands, Calif.

## Help your fellow home movie shooter have fun!

Dig down in your movie closet for that extra set of splicers and rewinds that unused camera, that spare titler or projector.

They may be just the thing another hobbyist needs. There are two ways of turning these unused pieces into film and new equipment. Offer them for sale or trade to your favorite camera store . . . or advertise them in **HOME MOVIES Classified Section**. Ten cents a word, minimum two dollars.

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- **1,000 SUBJECTS:** 8mm.-16mm. (silent) for rent or sale. No deposit required. Within one month you have the right, for only 75c, to exchange reels. Otherwise our new plan guarantees you 75% refund within 10 days. **ABBE FILMS**, 1265 Broadway, New York.

- **8mm.-16mm.** sound and silent films, projectors, and cameras—bought, sold and exchanged. Trades or terms accepted. Free bargain bulletin. **ZENITH**, 308 West 44th, New York.

- **YOURS** for the asking! Mammoth 40-page film rental catalog—silent, sound, 8mm. and 16mm. Forward your name and address today. **NATIONAL CINEMA SERVICE**, 69 Dey St., N. Y. C.

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- **WRITE Today** for Free Catalogs! Sale, rental, exchange. Latest film releases. All purchases guaranteed. **BAILEY FILMS**, 1651 Cosmo, Hollywood, Calif.

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- **8MM.-16MM.** films: Castle, Excel, NuArt. Official, Hollywood—over 2000 rolls, silent, sound. Join our yearly movie club. Camera, films—Agfa, Eastman, DuPont, Solar—all sizes, colors. **COLLIER PHOTO SALES**, 9508 Nelson Ave., Telephone DI-6836, Cleveland, Ohio.

- **MONEYMAKER!** "The World's Greatest Passion Play," 16mm. and 35mm. Specify sound or silent. Rent or purchase. Superior than Oberammergau play. **HENWAY FILM CO.**, Boston, Mass.

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- **100 FT. 16mm.** used sound films, \$1.00 postpaid. Good used 16mm. sound features, shorts, attractive prices. **BLACKHAWK FILMS**, Dept. HMI, Davenport, Iowa.

## KODACHROME FILM RELEASES

- **KODACHROME TRAVEL FILMS.** Latest releases now available for distribution, in 8 and 16mm. A postcard will bring listings. **KENWOOD FILMS**, 818 E. 47th Street, Chicago, Ill.

- **KODACHROME**, BW, 8-16mm. film subjects for grownups. Lists, color sample, 10c. No postals answered. **JENKINS**, Elmira, N. Y. Dealers wanted.

## FILMS FOR EXCHANGE

- **16MM. FILMS** exchanged, 400 ft. reel silent, \$1.00; sound, \$2.00. Latest releases. Free 40 page catalogue. **BETTER FILMS**, 742 New Lots Ave., Brooklyn, N. Y.

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- **\$1.25 PAYS** for a fifty-foot 8mm. duplicate of your favorite reel. Our Monocolor duplicates will preserve those fading Kodachrome movies. Particulars. **ESO-S PICTURES**, 3945 Central, Kansas City, Missouri.

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- **STILL PHOTOGRAPHERS!** Before your photos of individuals can be sold with safety, you must have a model release giving legal right to sell the picture for publication or advertising purposes. Model release forms are now available, ready printed in authentic legal manner, 50 for 25c (coin) postpaid. **VER HALEN PUBLICATIONS**, 6060 Sunset Blvd., Hollywood, Calif.



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# Last Call for Winners!

Midnight, September 30th, is the deadline for entries in HOME MOVIES' 1942 Annual Amateur Contest. Don't put off entering your films because you think they're not good enough. Your entry may well be the "dark horse" in the contest. And remember, there are 17 awards—seventeen chances to win!

There's the magnificent Lloyd Bacon trophy sponsored by Warner Brother's ace director for the best picture in the contest. Then there are three awards in each of the Scenario, Documentary and Family Films divisions plus achievement awards for outstanding accomplishment in photography, editing, titling, sound, and technical results.

Read the contest rules—then enter your film today!

## CONTEST RULES

- Entries limited to 16mm. and 8mm. films. No restriction as to length or subject. You may submit as many entries as you wish.
- Transportation on entries must be paid both ways by contestant. All entries will be promptly returned after review by judges.
- Don't wait until final week to submit your films. Send them in as soon as ready.
- All entries should be titled at least to the extent

of a main title. Professional or laboratory produced titles are permissible.

- Be sure to label your film reels and containers, giving your name and address and the title of your production.

- No entry blanks are necessary. Enclose data with entry as to camera, lens, and film used; also, state whether filters, tripod, exposure meter, and any other equipment was used. This information has no bearing on the judging, but is of interest to the editors.

## HOME MOVIES

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# HOME MOVIES

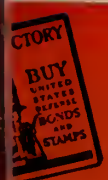
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These cartoon films are available in sound in either **KODACHROME** or **BLACK and WHITE**.

## — PRICES —

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**CIRCUS DAZE.** Bosko and his dog Bruno decide to take Bosko's girl, Honey, to the circus. Bruno upsets the trained flea act, scattering the pests throughout the circus. Lively and laughable dialog and music. Order by catalog **No. 2139-C.**



**THE OLD HOUSE.** Honey takes shelter from a thunder storm in an old abandoned house. Doors slam, shutters screech and Honey fears ghosts. Bosko and Bruno come gallantly to the rescue, encounter some hair raising experiences. Catalog **No. 2137-C.**



**BOSKO'S PARLOR PRANKS.** Bosko calls upon his sweetheart, Honey, and sets out to entertain her with songs and dances. His antics and clever dance routines are backgrounded by a fine musical and sound score. Catalog **No. 2130-C.**



**TALE OF VIENNA WOODS.** Pan and a baby deer dance through the woods until encountered by a pack of hunting dogs. Clever Pan outwits the dogs and saves the deer in a thrilling chase. Marked by an exceptionally fine musical score. Catalog **No. 2129-C.**

**THE LOST CHICK.** An appealing story of Eggbert, a little chick born in a squirrel's nest. Later rescued by its mother, a blizzard ensues, threatens the squirrels and Mother and chick brave the blizzard to save them. Fine dialog and music. Catalog **No. 2132-C.**



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# home MOVIES

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HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR



• Keep 'em firing! Buy Defense  
Stamps and Bonds!

OCTOBER

1942

NUMBER 10

VOLUME IX



## REEL FELLOWS

A friendly fraternity of  
movie amateurs spon-  
sored by Home Movies  
magazine. Your mem-  
bership is invited.

**ARTHUR E. GAVIN**  
EDITOR

**GEORGE W. CUSHMAN**  
**J. H. SCHOEN**  
Associate Editors

**C. E. BELL**  
Photographic Editor

**L. C. BUSCHER**  
Art Director

# THE MOST FOR YOUR MOVIE MONEY

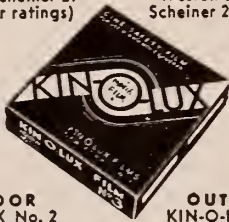
Measured in terms of *what you get for what you pay* KIN-O-LUX MOVIE FILMS prove their exceptional value by a speed and latitude that "gets" the picture and a projection quality that "gives" finer results and a more complete enjoyment in motion picture making. Be critical. Prove this to yourself.

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Weston 12; Scheiner 20°

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## The Reader



## SPEAKS

### Sound

*Here's response, and interesting, too, to one reader's plea regarding the addition of sound to home movies:*

Dear Sirs: The following may be of help to Mr. Art Ford of Niles, Ohio, who inquired through "Reader Speaks" on how to add sound to his 16mm. films.

I own a Motorola Automatic Record Changer, which plays 12 ten-inch records, and 10 twelve-inch (transmitting the music to any radio within the house.) This apparatus I have arranged so that I can plug it into my 16mm. sound Bell & Howell Projector, a simple and cheap arrangement which can be performed by anyone servicing such machines. The player has a "Rejector" by which a record can be rejected at any time, allowing the next one to fall onto the disc to be played, which is an advantage in order to time the music for a particular story.

To illustrate, I use a stop watch (although an ordinary watch will do) to determine the exact length of time my film will run. Keeping this time in mind, I run the Record Player alone, attempting to suit the music to the story and also, and this is an important point, have the music end as near as possible to the end of the picture. I mean by this to make a finished product of the whole thing. It means, of course, I must study my picture after I have titled it, to determine where music should change. I found very few changes are necessary, if my film is edited properly I "reject" a record only for more suitable music, if the tempo or the meaning of the picture changes; and I may be able to let my Record Player run without "rejection" through a four hundred foot film, if a film story is not too choppy.

I frequently rent various films, splice them in with my silent, to make almost an hour show on a 1600 ft. reel. With practice, the change from the sound to silent film with record music cannot be noticed on the screen.

I used to think my titles added much to mv films, but after "plugging in" suitable and timed music, well, that to me, topped it all.

—R. H. Nordstrom, D. O.,  
Providence, R. I.

### Lucky

*Confidentially, in spite of his luck, we'll wager reader Denny has taken out some of that very inexpensive insur-*

*ance on his movie equipment. Policies are available from most insurance companies that afford complete coverage on the average amateur's equipment and accessories for about \$5.00 per year.*

Dear Editor: This is to tell you how I almost went completely out of the home movie making business last winter. Our home was burglarized one afternoon, the culprit getting a number of items of my equipment. I was sure he would return to get the rest as he also picked up an extra key to the house. Sure enough, five days later he was back. We nabbed him and now he's cooling his heels in the penitentiary. I recovered the missing articles as he had not gotten around to disposing of them, although I was quite worried for a while.

Through his apprehension, a friend of mine also recovered a \$350.00 cine camera that had been stolen from him several months previously. Just another way one amateur helped another—although the police did have a hand in it, God bless 'em!

—R. C. Denny,  
Fresno, Calif.

### Wants Matte Box

*Here's opportunity for one of our Experimental Cine Workshop alumni to aid a fellow cinefilmer:*

Dear Sirs: I have a 16mm. Bolex camera for which I want a matte box that will permit me to make split stage effects—one that can be attached to my tripod independently of the camera. Am interested in hearing from any amateurs who have built such a device.

—H. Michaels,  
398 Union Ave., Paterson, N. J.

### Film Swappers

*Readers who have exposed footage to swap for other exposed footage, especially those who need scenes to fill out an incomplete reel, are invited to use this column for making their wants known.*

Gentlemen: Wish to contact 8mm. movie amateurs in the following Texas cities in order to obtain certain scenes in 8mm. Kodachrome in each: El Paso, Alpine, Pecos, Lubbock, Amarillo, Wichita Falls, Ft. Worth, Tyler, Longview, Waco, Austin, New Braunfels, Kerrville, Galveston, Goliad, Edinburg, and Brownsville.

—Hugh J. Gray,  
1111 Winston St., Houston, Texas



# HOME MOVIE SENSATION!



“Here comes the **CIRCUS!**”  
UP WITH THE BIG TOP—RIGHT ON YOUR OWN SCREEN!

**ALL IN ONE  
STUPENDOUS FILM!**

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Taming ferocious jungle cats  
Death-defying aerialists  
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Tumblers supreme  
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Leaps through fire  
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Beautiful Girls... Sideshows...  
The Giant Circus Parade

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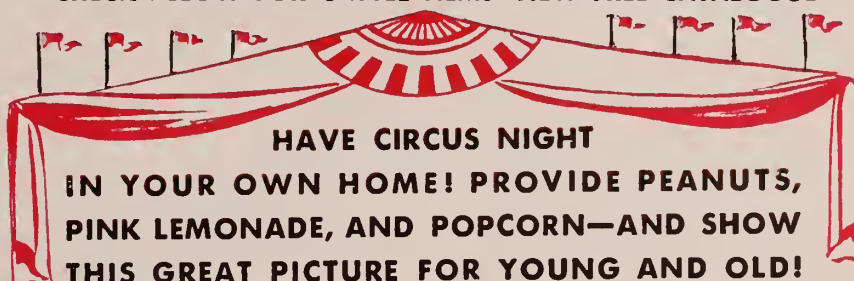
**8 mm.—16 mm.**

**COSTS LESS THAN UNEXPOSED FILM!**

Hurry, hurry, hurry to the biggest show on earth! Castle Films has captured on film for you all of the thrills of the circus! Never before filmed! Absolutely unique! The circus *filmed during actual performance*—under canvas! Here's drama, thrilling action, danger, swift-paced entertainment! Ten shows in one! Possess it all for less than the cost of unexposed film! Don't miss owning this picture! It will give you and your family the thrill of thrills!

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IN YOUR OWN HOME! PROVIDE PEANUTS,  
PINK LEMONADE, AND POPCORN—AND SHOW  
THIS GREAT PICTURE FOR YOUNG AND OLD!**

**DON'T WAIT!**

**DON'T DELAY!**

**SEND  
HANDY ORDER  
FORM BELOW  
TO  
YOUR DEALER  
TODAY!**

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Send Castle Films' "HERE COMES THE CIRCUS" in the size and length checked.

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HM  
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☐ Sound—350 ft. . . **17.50**

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NEW YORK

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CHICAGO

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SAN FRANCISCO

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# Help Stop Unpatriotic Waste!

**T**HE heat is on in Washington to conserve motion picture film. With the axe of economy justly aimed at Hollywood and its notorious wasteful methods, film moguls frantically seek a scapegoat to take the rap for them. The less articulate amateur photographer is singled out to be the fall guy and, today, Hollywood's peddling the idea that government film needs can easily be solved by simply shutting off the amateur's supply of film.

Greed, as usual, is behind the motion picture industry's idea—a greed that moved them, in depression years, to introduce double features to bolster waning box office receipts. But the depression is behind us all—far behind, and the double feature has long been recognized as the rankest sort of waste. Any one who knows that 2 and 2 make 4 realizes that double features increase the well-being of no one but moguls of the motion picture industry which also includes the theatres. The public does not need double features—never did.

Greed for still more revenue from theatrical motion pictures now forces theatregoers to sit through programs three and four hours in length whereas the logical and long accepted unit of theatrical performance established by legitimate theatres, vaudeville and opera houses was a maximum of two hours—until advent of the double feature.

In spite of no increase in film costs and relatively little increase in production or exhibition costs, theatre admissions during the past 90 days have skyrocketed, having been increased as much as 50% without giving theatregoers any more for their money! In the face of Government efforts to curb inflation, theatres everywhere are establishing inflationary admission prices.

Undeniably unpatriotic in motive, the belligerent stand of Hollywood's studios and theatre chains against the ban of second features should be checked now. Here, as plain as day is the real answer to film conservation. It does not lie in curtailment of the measly bit of film the amateur runs through movie and snapshot cameras each week.

Already the amateur photographer has suffered patriotically the curtailment of photographic and cine equipment. And he will gladly give up his film, if necessary. *But he will not sacrifice it to greed. He isn't going to take it lying down if his sacrifice means that Hollywood's studios will be allowed to continue wasting valuable film as usual in the production of more pictures than are necessary during the emergency.*

Voice your protest now. Clip the coupon below, paste it on a penny postcard, sign it and mail to your congressman today to insure that government check on film waste will be applied where it belongs—*against continued production of unnecessary double feature motion pictures.*

**MAIL**

**THIS**

**PROTEST**

**TODAY . . . !**

My Dear Senator:

The continued unpatriotic waste of photographic film by the motion picture industry in the running of double and triple features should be abated in the interests of war economy by limiting any motion picture show to two hours, thus saving the country millions of feet of valuable film.

You are urged to protest this unwarranted waste of film and the inflationary action of theatres in increasing admission prices 50% and more in face of increased business and no proportionate increase in overhead.

Wasteful film consumption and inflationary admission prices encourage other industries to demand same privileges. It is your duty as our Senator to curb this selfish and unpatriotic action by eliminating double bills and placing a ceiling on admission prices.

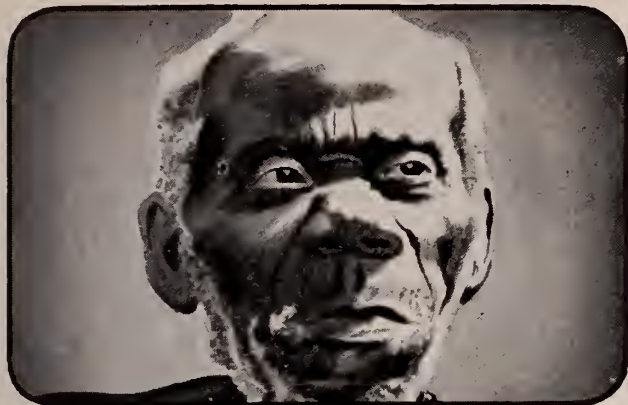
Very truly yours,

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_



# NEW CASTLE FILMS!

8mm. **COST LESS THAN UNEXPOSED FILM!** 16mm.



## ◀ "AFRICAN PYGMY THRILLS"

Africa's tiny pygmies, menaced always by man-eating crocodiles, and pitted against the savage jungle, span a mighty, reptile-infested river, in a never-before-filmed adventure that you will delight in showing for years. Own this astounding movie now! Thrill your family and friends!

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Amazing sports action shots that will take your breath away! Thrilling tuna fishing... high hurdling and pole vaulting... water and sand skiing... sea sledding... dangerous rapid shooting... outboard racing... steeple-chasing... motorcycle and jalopy racing thrills... *all in one terrific, action-crammed film!* Here's the sports movie of super thrills and spills that every collector will be proud to own! Don't wait! Own and show it now!



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"BANFF AND LAKE LOUISE"—Beautiful panorama of the St. Moritz of North America! Lofty peaks! Sublime vistas! Stony Indians in tribal dances! Thrill to Lake Louise, loveliest scenery gem in all the world! Enjoy an outdoor vacation indoors with this great picture! It's a travel "must" for every collector!

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SEND THIS HANDY ORDER FORM TO HIM TODAY!

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	Headline 50 Feet	Complete 180 Feet	Headline 100 Feet	Complete 360 Feet	350 Feet Sound
"AFRICAN PYGMY THRILLS"	\$1.75	\$5.50	\$2.75	\$8.75	\$17.50
"SPORT SPELLBINDERS"					
"PUSS IN BOOTS"					
"SINBAD THE SAILOR"					
"BANFF AND LAKE LOUISE"					

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

Remittance enclosed ☐ Ship C. O. D. ☐

HM-10  
COPY, 1942, CASTLE FILMS, INC.

**CASTLE FILMS**  
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RCA BLDG.  
NEW YORK

FIELD BLDG.  
CHICAGO

RUSS BLDG.  
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*A Message to  
the public and  
the retailer:*

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since 1899

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We have no connection  
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*The utmost is being done to meet the demands of the Government for these photographic precision tools . . .*

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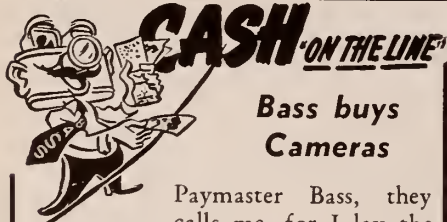
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**Bass Camera Co.**  
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# REVIEWS . . . of Amateur films

B Y J . H . S C H O E N

**A**LTHOUGH all of the films reviewed here are entered in Home Movies' 1942 Annual Amateur Contest, the critical remarks that follow do not necessarily indicate the films' chances in the contest. Rather they are the result of concentrated analysis with the object of not only helping each producer in his future movie making efforts but to point out filming improvements and reveal continuity ideas that should interest the average reader.

This department's sole aim is to help the amateur improve his home movie technique and to this end the following reviews are dedicated:

**"You Can't Win,"** awarded a 3-Star merit leader by HOME MOVIES' reviewers, is a clever continuity in 8mm. Kodachrome running 175 feet and notable for many unique comedy touches.

The picture opens with attractive main and credit titles and proceeds to tell the story of several married couples brought into conflict through a poker game. In the first scene we see one husband hard at work editing his movie films. His wife sits impatiently in the parlor, wishing for something exciting to happen. The phone rings and the wife answers to receive an invitation from a neighbor for her and her husband to play bridge.

The busy husband refuses to accompany her and the wife reluctantly goes to the bridge game alone. After she leaves, comes a phone call for the husband. It's from his club, summoning him to a poker game. Putting away his films, he departs for the club.

At the club we see other members being phoned, also see the members on the other end of the line receiving calls. One man, unopposed by his wife, accepts the invitation and departs without incident. Another chap does not fare so well. He's busy washing dishes when his call comes. His wife answers the phone. Obviously, the real boss of the family, she stands by to hear the conversation. She agrees to her husband going to the poker game, "after he finishes the dishes." Reluctantly the kitchen slave goes back to his dishwashing while his wife resumes reading a magazine in the parlor. She soon falls asleep, giving her spouse op-

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two, three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

portunity to slip away without finishing the dish washing chore.

The men assemble at the club and the game is progressing nicely when the wife of our last described member awakes, finds husband has slipped away while she napped. Calling the club on the phone, she summons her spouse home. When he returns he's set upon and scolded, and returned to the kitchen to resume washing dishes.

The wife of the chap who went to the poker party unopposed, awakes from her nap to find it past midnight and no husband in the house. Taking her rolling pin in hand, she sits up to await his return. When he does get home, there's a chase with the husband dodging behind the sofa to avoid the rolling pin.

The poker game breaks up with the movie amateur the big winner of the evening. He returns home in happy mood, undresses downstairs so not to awaken his wife, and tiptoes to the bedroom. Meantime, his wife has gone to bed and coyly pretends to be fast asleep when hubby sneaks into the bed beside her. As soon as he's asleep, she slips out of bed and removes the poker winnings from his wallet, ending the story.

Many deft comedy touches enlivened this picture. The execution of them is a distinct credit to the ability of the film's producer, Kobe G. Vander Molen of Kalamazoo, Mich. In one instance, the poker players are gathered about the game table, ordering drinks. The drinks

• Continued on Page 401



# SEND MOVIES

AND SHOW HIM  
'What's Doing'  
Back Home!



## A SERVICE

Every Service Man  
Will Appreciate

The thrill of seeing action movies of family or friends back home is almost as good as an actual visit. Most camps and USO centers have projection equipment for showing 8mm. and 16mm. movies. If you own a movie camera, you can use it to good advantage taking movies to send to the boys in service. If you live near a training camp and have a projector, there is no finer way to entertain the boys you invite to Sunday dinner than to show their movies-from-home for them.



THEY ARE EASY TO TAKE

with  
A

**Revere 8**  
CAMERA

Your relatives or friends who are in training camps will get a wonderful thrill out of Revere movies of events back home.

With the Revere 8mm. Camera, anyone can take marvelous pictures in sparkling *black-and-white* or brilliant *natural colors*. Simple to load and to operate! Just look through the built-in optical view finder and press the button! What you see, you take. The Revere's *exclusive reciprocating sprocket film control* is an important reason why Revere home movies are always *so steady*. As the film winds on to the take-up reel the sprocket control prevents any tugging on the film gate.

For brilliant, steady projection of 8mm. movies, use a Revere Projector! It has a *500-watt* optical system with fast F 1.6 lens, precision-built mechanism, *double blower* cooling system for lamp and film, and many other advanced features. Revere Camera Company, Chicago, Illinois.

## REVERE "88" CAMERA

takes movies of which you will be truly proud. It has many advanced features including **Eastman-licensed spool and spindles**, **exclusive reciprocating sprocket film control**, 5 speeds, **built-in** parallax-corrected view finder with large eye-piece, strong spring motor, **positive speed governor control**, stainless-steel aperture and gate plate, spring tension for film-width variance, and visible footage counter. Complete with Wollensak F 3.5 lens, \$38.50.



**Revere** Quality 8mm Equipment



# Wollensak means Good Lenses

"BALANCE," by Ray Johnson of Providence, Rhode Island. Taken at night with flash bulb, this remarkable photograph has won many enviable awards for its dramatic portrayal of action at the circus. Doesn't it exhibit detail you'd like in your own enlargements?

Ray Johnson writes, "For many years I have been using Wollensak lenses with excellent results. 'Balance,' like all of my enlargements, was made with a 3½" f4.5 Wollensak Enlarging Velostigmat." Improve your photography with a Wollensak.



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*Home Movies*  
MAGAZINE



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# HOME MOVIES

Published in Hollywood

OCTOBER 1942



• Recordings of narrative, music and sound effects are easy to produce with apparatus now at the amateur's command.

## LOW COST SOUND FOR EVERY MOVIE AMATEUR

B Y S T A N L E Y J E P S O N

**M**OST every movie amateur is agreed that the next big development in the field of amateur movies will be in practical low-cost sound. Whether this is to be sound on film or a universal method of synchronizing films with disc recordings is difficult to determine at this time. But the increasing interest of movie amateurs in sounding their present film productions with recordings will undoubtedly have a strong influence on the early stages of this inevitable new development.

In the meantime, however, there is no need for either 8mm. or 16mm. movie amateurs to wait for new developments if they conscientiously want acceptable sound for their films. The sound-by-disc methods which so many amateurs have successfully employed are really very simple. The additional equipment required may be an ordinary electric phonograph or a dual turntable built especially for the purpose of playing recordings simultaneously with projection of films.

Where special recordings of narration and sound effects are desired, such records can be made with the assistance and use of recording equipment of one's local radio dealer. Nearly all large radio and musical instrument dealers have recording apparatus with which they make recordings of various sizes

for the trade. In some of the larger cities, special recording service is offered movie amateurs. Then there are the many combination radio-phonograph-recorders which have been sold for home use which are capable of turning out very acceptable recordings to be played with picture projection.

After the war is ended, simple and inexpensive sound cameras for the amateur may be produced. Their practicability for ordinary filming of everyday amateur subjects is questioned, however. Sound relevant to the picture frame does not run adjacent to it but several frames in advance, and this would make the amateur's task of editing his films almost an impossibility. To provide the amateur with film he can shoot, but cannot afterwards cut, would seem to be against all his elementary principles. It is all the more evident, therefore, that sound—synchronized or otherwise—through the medium of records, will continue to prevail for sometime in the realm of strictly amateur movies.

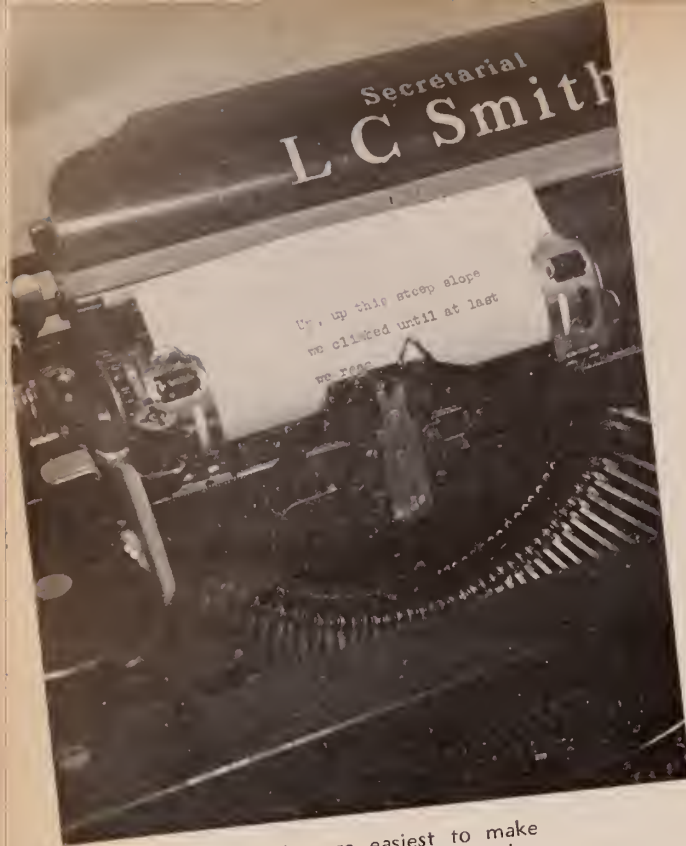
Various enterprising amateur clubs have produced plays on 16mm. film with sound on discs and, by various in-

genious electrical or mechanical methods, have synchronized projector with turntables. But such procedure again departs from the simplicity which the average amateur demands, and calls for endless "fiddling" about with more or less elaborate mechanism.

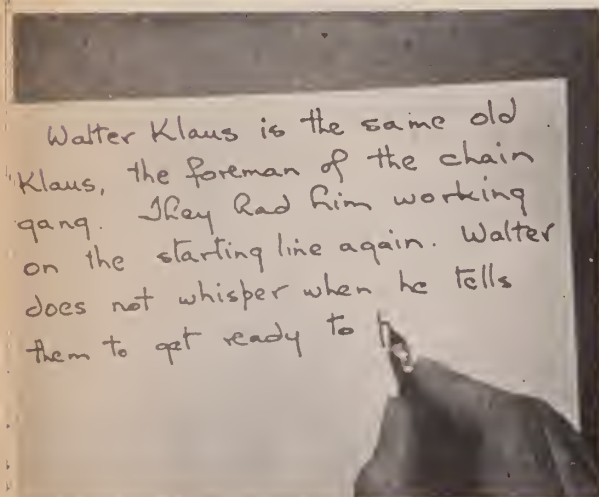
But assuming the film is planned, while making and cutting, to avoid critical synchronization with the sound, then the problem is greatly simplified. Ordinary turntables, singly or in pairs, which play at a constant speed and can be controlled, will provide ample synchronization of recordings with this type of film.

Before cutting a recording of commentary to be played with a film it is essential that the amateur first familiarize himself with the narrative which may or may not be continuous but will have background music designed to swell in volume during the pauses in the commentary. Or a commentary may be considered unnecessary and only music and sound effects played. But before this stage is reached the amateur should be certain that no further cutting or

• Continued on Page 400

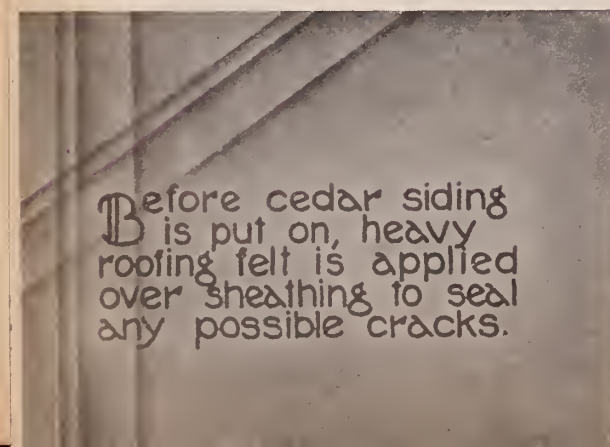


- Typed titles are easiest to make and very effective. Small type makes for more latitude in wording or composing the title.



- The "letter" style of titling, wherein closeups of a personal letter are used as subtitles. Success of such titles depends upon their being photographed in sharp focus.

- Example of a well composed hand lettered title explaining an operation in a movie record of building a home. It states a simple fact that might otherwise be given orally while screening the film.



# SIMPLIFYING TITLE COMPOSITION

B Y G E O R G E W . C U S H M A N

SOME amateurs make their own titles while others prefer to have a commercial title laboratory make them. But in either case, the amateur must decide upon the kind and number of titles he wants, and, in most cases, compose or "write" them.

Composing a title—arranging the words, etc.—is as interesting as composing a scenic shot and it is surprising that so few amateurs give this phase of their hobby so little thought. For too often titles are composed and photographed in a hurry without much thought given to composition or to the effect they will have on an audience. Titles interestingly written, bind scenes together more firmly and make for a smoother flowing picture.

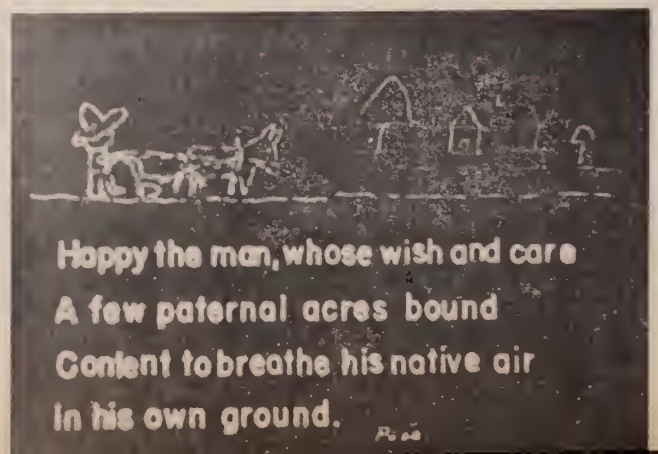
This laxity frequently begins with the main title and continues throughout the picture where there is no imagination in the name title and usually

less in the picture as a whole. Examples of unimaginative main titles are "Our Vacation - 1941" or "Our Trip Through the West" which have opened countless amateur vacation and travel movies. Such titles lack sparkle and glamour. Contrast these with such titles as "Roamin' In Wyomin'" and "Flight of the Hawkes," the latter which captioned a film of a Pan-American airways tour of Central and South America by a family named Hawkes. Such titles are different, not "repeats" of titles used by other movie amateurs. A clever title, one that intrigues an audience, will, unless the photographic content of the film is bad, send a picture off to a good start and make it more thoroughly enjoyable.

Where it is desired to convey or indi-

• Continued on Page 398

- Verses from famous poems prove ready-written titles for many home movies—this from a movie completely titled with verses from several famous poems.





• Frame enlargements from 16mm. Kodachrome film, "Pottery Making As a Hobby," elected the Movie of the Month for October 1942.

**D**URING the latter part of 1940, HOME MOVIES published a series of articles on the "Glorified 16," a 16mm. Filmo restyled by its owner to include built-in mechanism for automatically producing wipe-offs and dissolves. Not long after, V. L. Saint of Lyons, Kansas, set to work revamping his Victor camera along similar lines. His was a very successful job, too, and with it he filmed the picture we have selected as the Movie of the Month, "Pottery Making As a Hobby."

Filmed in Kodachrome, 400 feet in length, much of the success of this picture is directly attributable to the cinematic effects made possible with Saint's restyled camera. A documentary with educational value, "Pottery Making As a Hobby" flows smoothly from sequence to sequence through the mediums of wipes and dissolves that are as professional as anything turned out by Hollywood.

Inspiration for this picture resulted from a casual meeting with a Lyons housewife whose hobby of home ceramics was the object of wide admiration in the community. Saint suggested he'd like to make a motion picture record of her work. The housewife agreed, and then followed filming activities which spread over a period of several months. Because the ceramics hobbyist indulged in all branches of the art, from mixing her own clays to mould making, moulding, modeling and pottery wheel manipulation, as well as glazing and firing the product of her industry, it was impossible to shoot the routines from A to Z in a couple of days Hollywood studio fashion.

Obviously Saint spent a great deal of time in studying the woman's interesting work and particularly every step in each branch of it. For his picture is probably as complete a document of pottery making as will be found anywhere. Some, for whom the picture has been screened, have ordered and since received duplicate prints of it.

The picture begins with an introductory foreword that tells of home pottery making as a hobby. The woman is

introduced compounding clay into "slip" of which her pottery is made. All of the steps necessary to preparation of the slip are shown in close-up, as they should be, which accounts for much of the picture's interest. Saint knows his camera angles, the value of closeups and how to pour light into a scene for best photographic results, and these attributes become the more obvious as the picture unfolds on the screen.

After the slip is prepared, we are next shown preparation of the mould, pouring slip into the mould, and then the finished product ready for decorating and firing. Well written informa-

tive titles explain each step of the process.

The next sequence covers the art of forming pottery on the revolving pottery wheel, one of the oldest methods known to man but slightly modernized and still in use. Again the clay is shown being prepared in the manner required for this type of work, then placed on the wheel. As the lump of clay revolves, deft hands form it into a flower bowl.

Clay modeling, the third phase of the ceramist's hobby, becomes even more intriguing as with an assortment of tools, brushes, etc., we see the wom-

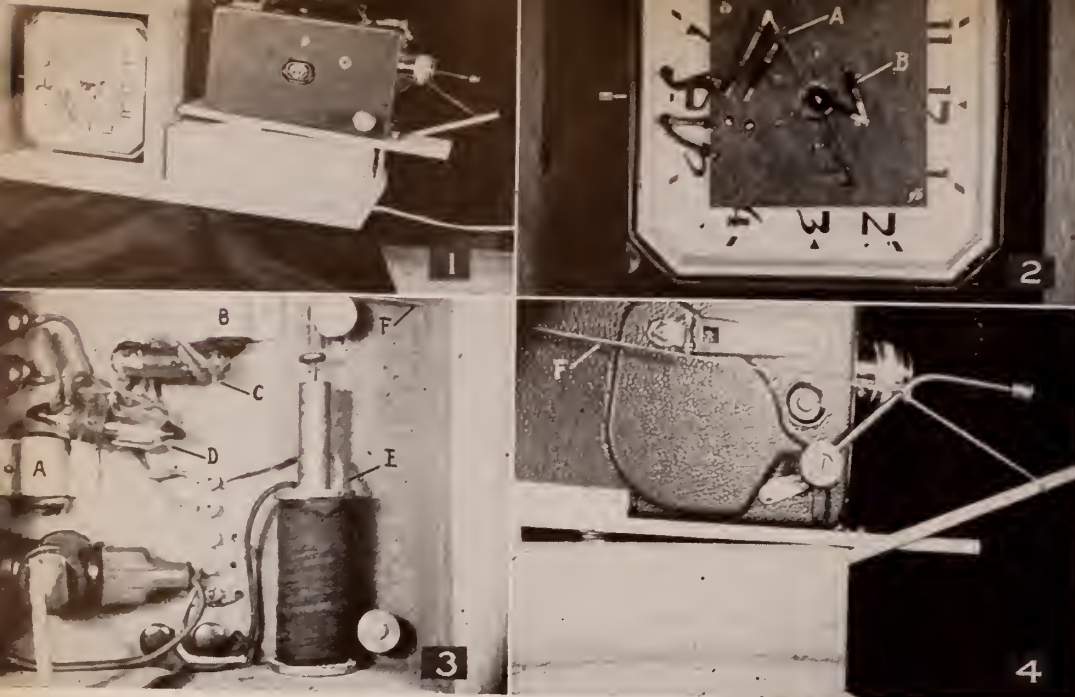
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## MOVIE *of the* MONTH

B Y J . H . S C H O E N





• Apparatus designed and built by the author that automatically illuminates scene and makes single frame exposures at ten-minute intervals.

# ADVENTURE IN TIME-LAPSE CINEMATOGRAPHY

B y A R T H U R M . S H A R P

**I**F all the Kodachrome movies of flowers were spliced together, they'd make pretty monotonous screen fare despite color or quality of photography. But let us imagine some of these floral movies filmed in time lapse photography—rosebuds swelling from bud to full bloom on the screen before our very eyes; a golden marigold opening and closing within the space of a minute in action that ordinarily takes hours.

Ordinarily considered "still" life subjects, flowers actually are live subjects and the cycle of their lives and particularly the drama of their flowering cycle

furnishes spectacular movie fare. Time lapse photography of flowers and growing plants is possible with almost any cine camera that provides for, or that can be altered to permit, single frame exposures. In the last analysis, the success of the venture depends upon the apparatus built to automatically operate camera and lights at established intervals during the budding and flowering cycle. As far as this writer knows, there is no manufactured equipment marketed for this purpose. The amateur cinephoto-grapher must fashion it himself. This he can easily do, from materials fortu-

nately still available, providing he is at all mechanically inclined.

Figures 1, 2, 3 4 and 6 on these pages illustrate a comparatively simple apparatus which I constructed for the purpose of operating my Cine Kodak in time-lapse photography of flowers. A discarded electric clock, a doorbell, two mercury switches, a toy train transformer, spring projector belt and miscellaneous plugs wires, screws, binding posts etc. are the parts which were required in building it during spare hours in my garage workshop.

The mechanics of the device are quite simple. Every ten minutes the conductor B Fig. 2, replacing the minute hand, comes in contact with one of the six contact points on the face of the clock. At this instant the conductor A, Fig. 2, replacing the second hand, contacts another point causing the photofloods to light. A fraction of a second later contact is made with another point which actuates the single frame device that moves the camera starting button for a single frame exposure. As conductor A, Fig. 2, continues its journey, it breaks circuit with the two contact points. The photofloods are extinguished and the single frame device automatically is set for the next exposure ten minutes later.

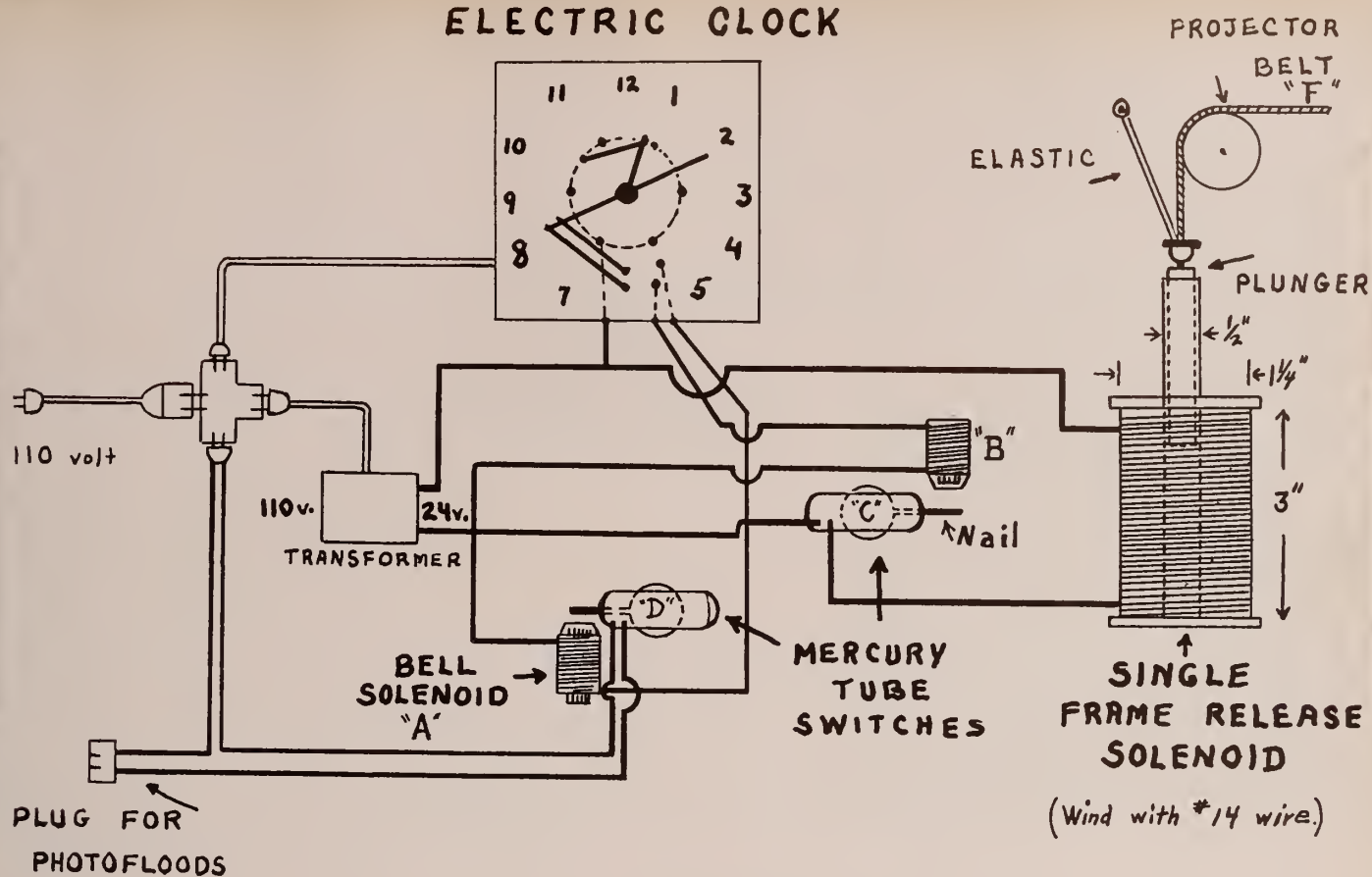
This action, repeated over and over again, produces some of the most interesting movies I have had the pleasure to see. Flowers changing from bud to blossom; seeds growing to plants; formation of chemical crystals and the growing of toadstools are just some of the fascinating subjects comprising the new field of cinematography time lapse camera equipment opens up for the amateur.

Flowers are particularly good subjects for time lapse photography because of their color and the fascinating and dramatic manner in which they unfold in the transition from bud to blossom. Almost every known flower is a





## ELECTRIC CLOCK



• Fig. 6—Wiring diagram of author's apparatus pictured on opposite page.

ready subject for time lapse photography. Some flowers, like the poppy, four-o'clock, marigold and some daisies, provide a double thrill, opening and closing completely within a 24-hour period.

Imagine then, the tremendous appeal that can be given your garden record by the inclusion of dramatic action shots of your favorite flowers opening and closing. Compare a film of this sort with the usual "snapshot" movie of flower gardens. Highly educational as well as providing spectacular screen fare are time lapse movies of the growth of seeds and plants. Such studies easily can be filmed with the apparatus described here.

Construction details of the time lapse device will be better understood by studying the accompanying illustrations. In revamping the electric clock, I fitted a small panel of 1/8" prestwood over the face. Six holes were drilled in a circle at points spaced equally ten

minutes apart. Contact points were formed of sterling silver wire and inserted in the holes, and all were soldered to a circle of copper wire at the back of the panel. To this was soldered one of the current leads as shown in Fig. 6.

Small pieces of discarded clock spring were soldered to the minute hand and the improvised double second hand. This new second hand was formed from brass spring wire, bent to proper shape. At the end, a piece of silver was soldered. It was found that electrical contacts of silver with silver eliminate arcing when the circuit makes or breaks. Low voltage (24 volt) from the toy transformer provides the current flowing through the minute and second hand contacts, then to the solenoids, A and B.

Two mercury switches, C and D, provide the contacts that control lighting of the photoflood lamps furnishing illumination for the subjects being photographed. The solenoids, A and B, are simply coils from an old doorbell magnet. When current is released through contact of the clock hands, these coils

or magnets attract the metal contact points of the mercury switches, causing them to tilt downward. The fluid mercury inside flows around two electrical contact points completing the 110 volt lighting circuit to the photofloods.

The single-frame device which I built for my Eastman model K camera is actuated by the single frame solenoid (Fig. 6) which I made according to dimensions and data shown in the drawing. When contact is made by the clock hands, current is released through this solenoid which causes the metal plunger to move downward through hollow core of the coil. The spring belt F, Fig. 3, 4, and 6, attached to this plunger and connected with the single frame device, is pulled downward, operating the camera button for a single frame exposure. When the current is disconnected through action of the moving clock hands an elastic attached to the plunger, as shown in Fig. 6, returns the plunger to normal position.

A suitable case and stand for the camera and time lapse apparatus was constructed from wood with a sliding door on the clock compartment which was conveniently removed for the photograph Fig. 1. The camera base, shown in Figs. 1 and 4, is a piece of plywood hinged to front of the cabinet in such

• Frame enlargements from author's film made with camera operated by home-made time-lapse control. Note transition of iris from bud to full flower.

• Continued on Page 406

# One-day educational filming PROJECT

B y A R T H U R R O W A N

**W**HAT movie amateur has not wished hopefully that someday he might spare a roll of film which could be squandered with abandon in the shooting of camera tests in lighting, exposure, use of filters, etc? The average filmer's experience that comes from shooting, frugally, a roll of film at infre-

quent intervals is marked by innumerable mistakes. His filming education is slow and long drawn out.

Possibly his camera is fitted with an  $f/3.5$  lens. It provides four camera speeds. Yet he's never had opportunity to compare the depth of focus results between a shot made at  $f/11$  and  $f/3.5$ ;

has never thought of filming at a speed other than 16 frames per second. Filters are comparatively inexpensive, but so far he's never used them; knows nothing of their possibilities except what he's read in magazines or books. Perhaps yours is a parallel experience.

On the basis that the trial and error method is the only sure system by which successful cinematography may be mastered, why not enter upon a one-day educational project in filming? Roughly the plan consists of loading camera with a fresh roll of panchromatic film, then shooting various test shots on the following subjects:

**Exposure:** Few amateurs ever have opportunity to compare the result of a difference of  $\frac{1}{2}$  to a full stop in exposure. Often films that appear properly exposed, actually are off  $\frac{1}{2}$  to a full stop. This frequently happens where an exposure meter is consistently used—particularly one that may register inaccurately. By employing some of our test footage on exposure trials, much valuable information may be gained.

Assuming a bright sunlit day is chosen for the tests, set up the camera focused on an average scene. Take a meter reading for the first exposure, then shoot the scene, allowing about eight seconds for the shot. Without moving the camera, next make a shot of the same length with the lens stopped down  $\frac{1}{2}$  stop, then again at one full stop less. Repeat the procedure with the lens opened up  $\frac{1}{2}$  stop, and again one full stop over the exposure allowed the initial shot. When screened, these shots will reveal some startling results and it may be found that best results with a particular camera and exposure meter will be obtained by setting exposure a half or full stop less or more than indicated by the meter.

**Filters:** Another test that can be

• Continued on Page 404



• Loading the camera with a roll of pan film and taking it into the field for the purpose of making a series of test exposures, as described here, is one of the most valuable home movie experiences the amateur can undertake.



• Winding film accurately on developing rack is a tedious job especially in total darkness. Here the amateur has devised a guide running on a threaded bar before the rack which automatically distributes film as it is unwound from the camera spool.



Frank Holeski

**I**N preceding issues, we have taken our class of beginning cineamateurs through the various steps of making home movies. Now we have reached the point where something should be said about the processing of film—not so much because some amateurs will want to engage in that fascinating phase of the hobby, home processing—but because every movie amateur should have a smattering of knowledge of the reversal process. However, our discussion will concern the routine of home reversal processes rather than professional laboratory procedure.

The term processing differentiates from the more common photographic

## What amateurs should know about *film* PROCESSING

By STANLEY E. ANDREWS

term, developing, in that it describes a procedure of cine film development that is more than straight development. As most amateurs know, when a roll of still camera film is sent away for development and printing, we receive back from the laboratory the developed negatives plus prints of each exposure. In professional 35mm. cinematography, the original film is returned by the laboratory developed as a negative from which one or more "positive" prints are made.

But when we send our roll of reversal film to the processing laboratory, that same roll of film is returned to us in the form of a positive print—the result of processing which involves developing the film to a negative then redeveloping it to a positive. One film serves both purposes. There are no separate negative and positive films. The only exception to this is where 16mm. negative film is used in the camera instead of regular reversal film. Then the film is handled the same as 35mm. studio negative.

Many have discovered in home processing, a fascinating branch of the

amateur movie hobby. Today many amateurs have built extensive processing equipment capable of handling 100 feet or more of film at one time, and enabling them to shoot a roll of film during the day, then completely process it and have it ready for projection the same evening.

Some amateurs have taken to processing their own movie film because it enables them to extend their filming ac-

tivities. They purchase cheap bulk film in large quantities—200 and 400 foot rolls—shoot it, then process it themselves. Thus they gain considerable practice in the use of their camera, are able to test theories of exposure, composition, etc., then, when ready to film something important, load their camera with regular reversal film, sending it to the manufacturer's laboratory for

• Continued on Page 398

Arthur Zaugg



• A well planned home reversal plant. Developing and drying racks are rotated by motor power. Handy, too, is the spacious shelf above the racks for holding all necessary ingredients for developing formulas.



• Frame enlargements from Arthur Faure's 16mm. Kodachrome film "California-Oregon Coastline" which includes lengthy sequences of pictorial shots filmed in miniature.



# Shoot 'em in MINIATURE...!

B y C U R T I S R A N D A L L

**S**UBSTITUTING miniature shots for the real thing is an old established practice in Hollywood studios, and one indulged in altogether too infrequently by the amateur cinematographer. Today with rationed sets and gasoline limiting the scope of professional producers, the miniature shot is being written into more and more current shooting scripts. "When you can't shoot the real thing, shoot it on the miniature stage," is the Hollywood wartime order.

By the same token, the amateur who returns from a filming expedition minus needed scenes, often can bridge the gaps with cleverly filmed miniature shots of scenes or settings built to scale on the kitchen table or on the board of his film titler.

Take the case of Arthur Faure of Los Angeles. Last year he spent his vacation touring the Pacific Coast from Los Angeles to Seattle. En route he filmed in Kodachrome all the scenic highlights which abound in that area as well as many pictorial gems to be found only off the beaten highways.

Halfway to Seattle, an inspiration

• Below—How Faure filmed his miniature sets. First, sets were composed in his titler, using colored photos of landscapes surrounded by leafy twigs. An electric fan supplied the breeze and photo-floods were flashed intermittently to give the effect of lightning. Rain was produced from a sprinkling can.

came to him. Somewhere along the route he had heard strains of the William Tell overture—probably over the radio in his car. The melody persisted in his mind and as he recounted the scenes he had shot and envisioned the pictorial possibilities of the beautiful countryside through which he was traveling, he saw possibility of interpreting music of the William Tell overture in terms of pictures. Not the composer's story, but rather the mood-story the music conveyed—the solemn break of day; the awakening countryside; gathering storm clouds; the storm; abatement of the storm; and the serenity following it.

Thereafter, Faure's filming became purposeful and objective. And when his trip had ended and all of his scenes were carefully inventoried, it was found the most vital sequence had not been shot

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ONE never fully appreciates the value of a windback on his camera until he acquires and uses one. About a year ago, a reader's request for plans for a windback were published in HOME MOVIES. It set me thinking about my own camera. I'd thought of a windback but figured it was too complicated a job to install one myself. But as the idea persisted, I tinkered with my camera and finally figured out how I could install a windback in my 16mm. Keystone with very little trouble and with no risk of the mechanism.

For less than one dollar, materials were acquired for making and installing the simple windback sketched in detail in Fig. 1. Required were a piece of round brass bar,  $\frac{1}{2}$ " in diameter and 1" in length from which the flanged shaft, shown at B, Fig. 1, was turned; a clock key, and a supply of solder.

The piece of brass was turned on a lathe to the proper diameter to fit the key which was to attach to the shaft after it was mounted on the camera. A flange,  $\frac{1}{8}$ " thick was turned at one end and this was pierced with four  $\frac{1}{32}$ " holes, as shown at C, to permit a flow of solder through the flange to the camera gear A.

This required removing the right side panel of the camera case. To do this the winding key, A-Fig. 2, the starting button B, the speed regulator C and the

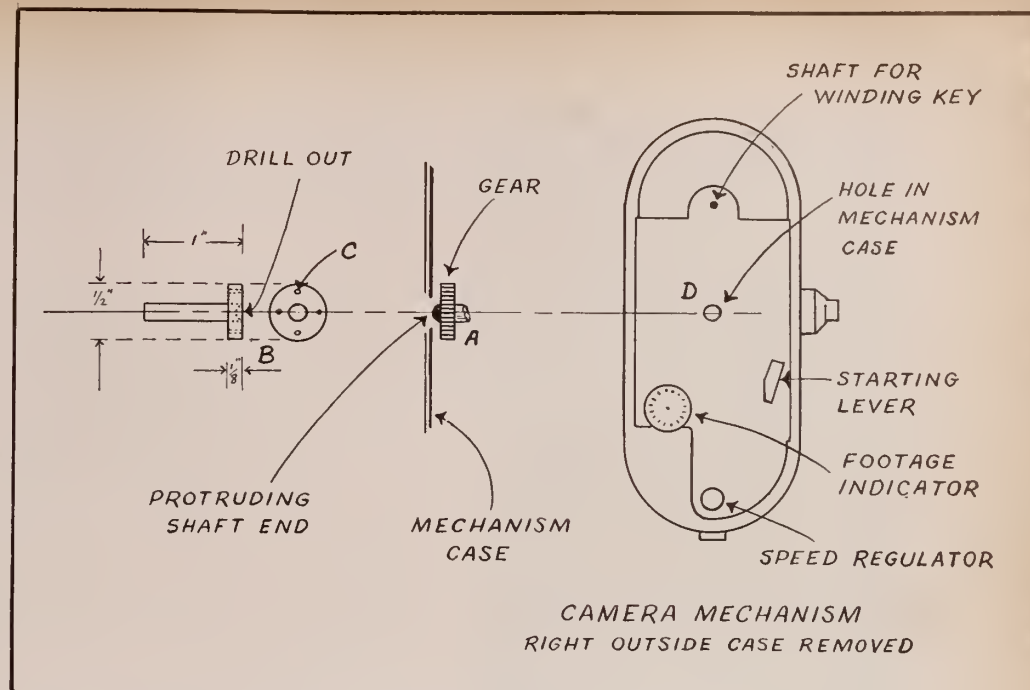


Fig. 1—Diagram of windback and method of installation.

## Simple Windback for 16mm Keystone Camera

B Y H . F . K N O W L E S

machine screw D were first removed. The winding key was dislodged from the shaft by forcing out a small pin in the hinge with a nail setting punch. Removing machine screws released both the speed regulator and camera release buttons.

With the outside case removed from the camera, a brass gear A, Fig. 1, may be observed through a  $\frac{3}{4}$ " hole in the inner mechanism case. This gear drives the sprocket that moves the film through the camera and is the gear to which the windback shaft is attached permitting winding back the film for dissolves and other cinematic effects.

With the brass spindle machined and ready for use, the next step was to tin the exposed side of the gear A. This was accomplished by applying a thin coating of solder. Care must be taken in this operation not to allow any of the solder to lodge in the gear teeth. With

some 16mm. Keystone cameras, the shaft to which this gear is attached protrudes a fraction of an inch on the exposed side. Where this is the case, then center of the spindle flange B must be round out with a drill to allow a snug fit over the protruding gear shaft as shown in Fig. 1.

This accomplished, next step was to tin surface of spindle flange. Then the flange was positioned over the gear A and when accurately centered, heat was applied to the flange causing the tinned surfaces of both flange and gear to fuse together. Additional anchorage was obtained by running melted solder down through the four small holes C drilled in flange.

A hole corresponding with that at D in Fig. 1 was drilled in the outside camera case, previously removed. This allows the windback shaft to protrude when the camera case is replaced. The final operation was attaching the clock key to the shaft.

Method of operation is quite simple. In executing lap dissolves I make fades of five seconds duration with the camera turning at normal speed. This involves 2 feet of film. After the initial

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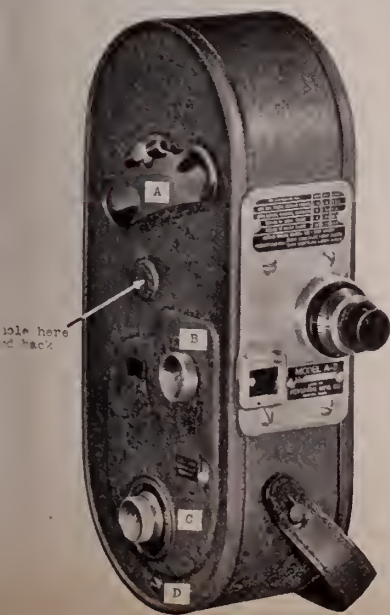


Fig. 2—View of camera exterior with position indicated for hole to be drilled in case for extension of windback shaft. Right side of camera case may be opened by removing parts A, B, C and D.



## Projector Stand

Here is a sturdy and handy projector stand, not too hard to make, safe, and easy to move around if necessary. It features a real pilot light that throws illumination where it's needed.

The stand measures 46 inches in height, high enough to allow light beam to go over heads of people sitting directly in front of projector. Top of stand measures 12 by 14 inches. The four corner posts are 2 by 2 stock while the top and shelf are of  $\frac{3}{4}$  inch material. Quarter inch plywood is nailed on three sides, with the fourth side left open except for a four-inch wide piece of plywood at the top. This siding makes stand rock steady and is much better than four cross pieces alone.

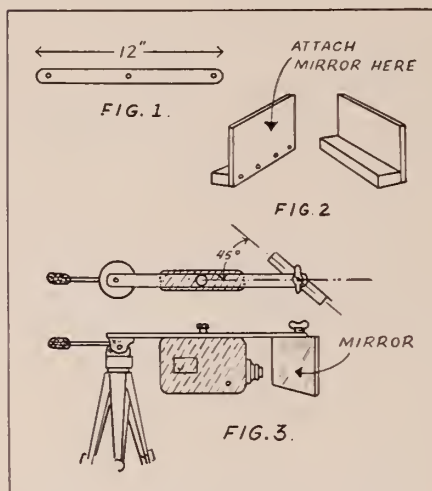
The special wiring includes a double socket on under side of cabinet top, a single socket outside on top for pilot light and a single outlet plug on back

# THE EXPERIMENTAL

of the stand near the bottom. This bottom socket takes extension cord leading to the main wall outlet in the house, and provides an accident-proof hookup. Anyone tripping over the cord merely pulls plug from socket and not the projector with it. Wire leads from this bottom socket to double socket under the top, one side of which leads to pilot light. A short cord plugging into the projector leads through a hole in back of stand to current supply. The removable pilot light, having a separate switch in its base, is an ordinary "nite lite" sold in dime stores.

A simple method of maintaining the pre-determined correct distance between projector and screen is by means of a length of cord. When ready to set up the screen, one end of the cord is placed under the projector to hold it and the other held fully extended at screen position.

—George Carlson,  
Chicago, Ill.



end hole is tapped to take a regular  $\frac{1}{4}$ " No. 20 tripod screw.

A and B in Fig. 2 show construction of frame that holds the mirror. The two pieces of wood are joined together with screws. A hole drilled in member B admits the wing bolt by which the mirror and frame is attached to the iron support (Fig. 1). The small mirror may be cemented, as indicated, with rubber adhesive or taped at the edges with scotch or adhesive tape. The unit is then assembled with camera, as shown in Fig. 3, with mirror fixed at a  $45^\circ$  angle to the axis of camera lens.

All reverse action shots made with this gadget will appear with "rights" and "lefts" in normal position. Signs, newsprint, etc., will read right. Such scenes may be spliced right into regularly filmed action shots without the usual reversing of the subject. Of course, if this is done, changing focus is necessary during projection. But this may be overcome, too, by having a dupe made of such shots.

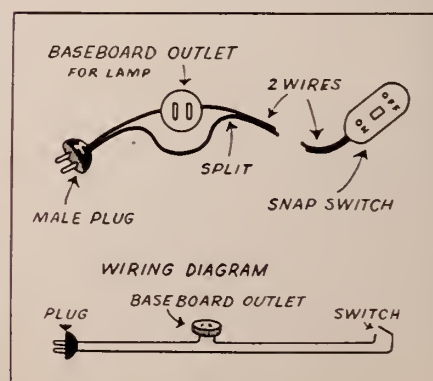
—Jack G. Strong,  
Los Angeles, Calif.

## House Lights Control

Employing inexpensive materials still available from electrical or dime store counters, any amateur can make this simple but effective remote control for switching on or off room lights from the projector instead of leaving this chore to some inexperienced person in the home audience.

Sketch shows wiring arrangement. Materials needed are one base plug, one auxiliary baseboard outlet, one snap switch and a length of two-strand rubber covered cord, length of which will depend upon individual room requirements. One end of cord is connected to the posts of base plug. At a suitable distance, the auxiliary baseboard outlet is cut in, one wire by-passing the plug as shown in diagram. Snap switch is connected at other end of cord.

In operation, the plug is connected



## PASS 'EM ALONG!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels. Extraordinary ideas will bring you a roll of film.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

## Filming Reverse Action

The following described gadget overcomes the troublesome result in making reverse action shots (with camera upside down) where right is changed to left, and vice versa. The gadget not only conveniently holds the camera in inverted position, but also provides a mirror set at the proper angle before the lens to pick up and reverse the image photographed. Instead of pointing camera at the object or scene, the mirror is focused upon the object.

Construction requirements are a piece of  $\frac{3}{16}$ "x $1\frac{1}{4}$ "x12" strap iron, a small mirror, a wing bolt and nut, blocks of wood and a few screws — materials readily available around most garage workshops. Three  $\frac{1}{4}$ " holes are drilled in the strap iron as shown in Fig. 1. One



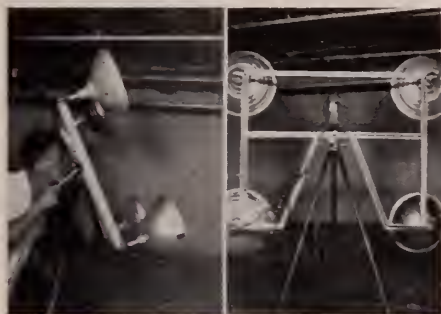
# C I N E W O R K S H O P

*gadgets, tricks &*

*shortcuts contri-  
buted by Cinebugs*

with current source and a bridge or table lamp plugged into the auxiliary baseboard outlet. Throwing switch to "on" position completes electrical circuit to bridge or floor lamp. Note that single wire connected to baseboard outlet is broken before connecting to contacts as shown at X in diagram.

—H. R. Schmidt,  
Chicago, Ill.

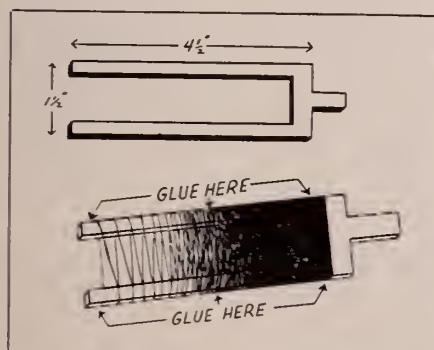


## Lighting Unit

Indoor cinefilming fans living in small apartments will appreciate this compact lighting unit that affords ample illumination for the average indoor shot. It consists of framework made of wood to which is attached four aluminum reflectors. Wires lead to a gang plug located conveniently near operator and attached to it is a snap switch for control of all lights. A metal plate attached to the center rib of frame is drilled to fit over tripod screw and this enables mounting frame on tripod with camera.

Thus, lights are always focused on scene or subject and the usual troublesome standards and cables of several light units are dispensed with.

—John L. Dippach,  
Washington, D. C.



## Fading Gadget

Most any amateur can make this fading device which consists of a light frame cut from ply-wood over which is wound black thread to form the graduated density area for diminishing light

admitted to the lens.

Thread should be wound lightly, that is, spaced far apart, at the beginning or "open" end of frame and increased in number of turns and density of spacing as it nears the opposite end. After winding is completed, a coating of shellac or glue on edges of frame will hold threads securely in place.

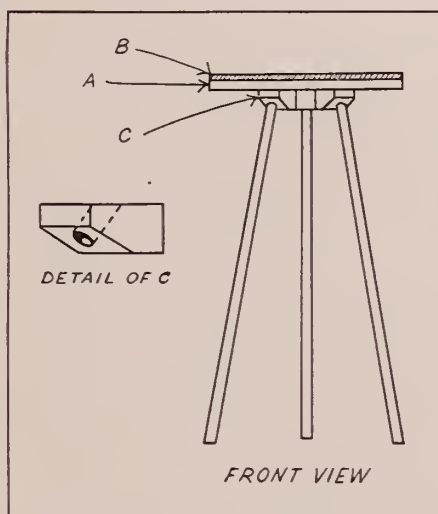
To effect a fade, draw the device across lens at the opening or close of a scene while camera is in motion, stopping camera as the full opaque area is reached.

—Jack F. Curtis,  
Forest Hills, N. Y.

## Labeling Films

A simple and durable method for labeling films is to write or print title of film in ink on the white leader and then apply a coating of clear (uncolored) nail polish to the film over the lettering. If ink has tendency to "crawl" on surface of film, first moisten film with damp cloth, allowing it to dry before starting to write.

—John Tuchlinsky,  
Aurora, Ill.



## Projector Tripod

Pictured is portable projector stand easily constructed with a few tools from blocks of wood and a few lengths of pipe or broom stick for materials.

Base "A" is cut from 3/4" pine, 1 1/2" larger all around than base of projector. Half-inch quarter-round moulding is tacked around top edge as a measure of safety for projector. The blocks "C" are made from pine material 2"x2"x4", tapered at one end as shown. Holes are drilled in tapered surface to take the legs of iron pipe or broom stick and are finished for a snug fit. Length of

legs depend upon individual requirements.

Unit may be assembled or knocked down readily and carried along with projection equipment.

—A. Lackmann,  
Norwood, Ohio.

## Data Guide

When not convenient to immediately edit and splice together rolls of film as they are received from the processor, pertinent data for editing purposes, such as date, location, names, etc., can be scratched with pen knife or other sharp pointed object on the emulsion of the leader or first few frames of the roll of film.

—Paul Kroll  
Irovo, Utah

## Editing Case

Pictured below is a compact, amateur-made editing case that not only simplifies transportation of one's editing equipment but the handy storage of one's editing board—usually a clumsy item to find room for in closet or book shelf. Note how editing board is cut in two at either end and hinged so that ends fold and reduce storing space to less than half.

The viewing lamp housing is swiveled by a single bolt through the base. Thus it may be turned sideways before placing editing board in carrying case. Case is made of ordinary veneer wood, with a metal carrying handle mounted at top, an inside catch on the door and two coats of paint completing the finish.

—R. C. Heagey,  
Lancaster, Penna.



# Home movie LIBRARIES

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Robert Crawford Studios  
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Telephone: YUkon 1234

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Bell & Howell Filmosound Library  
1825 Larchmont Ave.

Films Incorporated  
64 E. Lake Street

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2308 West Devon Avenue

Irving Park Camera Shop  
4006 Irving Park Road

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FOR HOME PROJECTORS



## Here Comes the Circus

One of Castle Films' newest releases for 8mm. and 16mm. projectors is "Here Comes the Circus" filmed under the "big top" by Castle Films' crews during actual performances. Action includes taming of ferocious jungle cats, daring acrobats, thrilling leaps through fire, death-defying aerialists, performing elephants, and beautiful girls. Also featured are the clowns, the sideshows and the colorful circus parade.

"Here Comes the Circus," as with all Castle Films, is available in both 8mm. and 16mm. titled versions and 16mm. sound in a variety of lengths from photographic and visual aids dealers.



Release of two new animated fairy-tale fun cartoons is also announced by Castle Films. Available in color as well as black and white in all editions, these cartoons can be had in 8mm. or 16mm. silent and 16mm. sound.

"The Big Bad Wolf" is title of one cartoon in which the thieving Wolf is outsmarted by Bo Peep and Boy Blue. "Sinbad the Sailor" is title of the second cartoon depicting the adventures of Sinbad in an action-crammed movie version of this famous old tale.

These films and others are illustrated



and described in a new two-color catalog just off the press and available by writing to Castle Films, 30 Rockefeller Plaza, New York City.

### Gutlohn Films

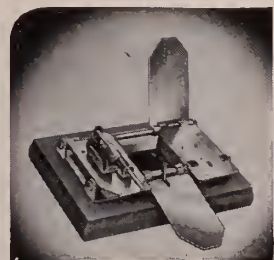
Certified Films, Inc., 25 W. 45th St., N. Y. City, through special arrangement with Walter O. Gutlohn, Inc., is now distributing 9 new cartoons and 3 comedies for 8mm. and 16mm. projectors. Subjects are also available in 16mm. sound. Titles of cartoon subjects are: Circus Capers, Fly's Bride, King of Bugs, Gyped in Egypt, Toy-town Tale, Jailbreakers, Red Riding Hood. Titles of Laffbuilder Comedies are: Harvest Hands Uneasy Three, and Flip Flops.

### New Catalog

Schools, Churches, Social clubs and home movie enthusiasts will be happy to learn that Post Pictures Corp. is now issuing a new catalogue listing 16mm. sound films for non-theatrical use. This catalogue contains a large and diversified selection of short subjects and full length features made by outstanding producers. All the films included have been selected for their wide appeal, educational or recreational value, and excellent presentation; for which Post Pictures have obtained exclusive distribution rights.

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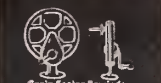
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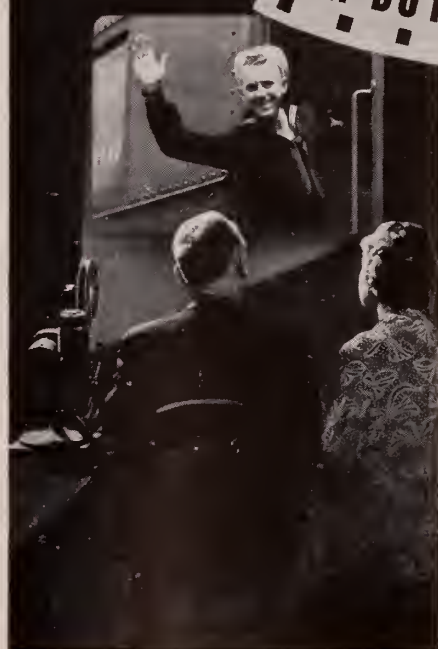
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## What about processing . . .

• Continued from Page 391

processing. Essential equipment for the home reversal laboratory are first, darkroom in which work is to be done—although some amateurs do quite well using bathroom or kitchen; the developing drum or rack; drying rack; and trays for holding processing solutions. In addition, a number of chemicals, formulas, etc., are also required, but we'll not go into that here inasmuch as this is not intended as a treatise on *how* to reverse home movie film.

The developing drum or rack provides for winding the film upon it in a spiral, each winding being separated by short pins set into the drum or rack ribs. A means of keeping the film taut is important as the film stretches as it becomes saturated in the developing solutions and shrinks back to normal position as it dries after completion of the reversal process. The drying rack is similar to the open developing rack. The film, after the final developing and washing, is transferred to it for drying. Equipment of this type may be seen in Fig. 2. Here the amateur has installed elaborate apparatus for rotating the developing and drying racks by motor power.

Films which may be processed by home reversal are panchromatic, orthochromatic and semi-orthochromatic—the last two being the low-cost films previously referred to. Thus far, it is not possible for the amateur to process color film.

For the benefit of amateurs who may be interested in processing their films, the following is a sketchy description of the procedure: The film is first wound upon the developing drum or reel in the darkroom. A darkroom safelight may be used at a reasonable distance from the film—green for panchromatic films and red for orthochromatic. Highspeed panchromatic films are sensitive even to the weak light of a green safelight, and for this reason are best handled in total darkness. After subjecting the film to a preliminary washing in clear water, the next step is first development.

The developing solution is placed in a tray that forms a part of the developing apparatus and the drum or rack set in place in the frame so it extends about two inches into the solution. The drum is rotated slowly during which time all the film passes through the developer a number of times. This continues until the film image is distinct when viewed from the shiny side. With ortho film, this can be observed under

the red safelight. With pan film, this stage of development is usually determined through time and temperature development. When developed to the proper density, the film is removed from the solution and washed in clear water.

Thereafter the film is subjected to bleaching, flashing and redevelopment, then washed and transferred to the drying rack to complete the final stage of processing.

One advantage in home processing of cine films is that the amateur is in a position to correct over- and under-exposure either by control of the developing process or by reducing or intensifying the film with chemical solutions after reversal is completed and the image examined in bright light.

Actual reversal procedure is a complete study in itself to which many comprehensive articles and books have been devoted. Even today home reversal "experts" disagree among themselves as to formulas and ingredients, and often new and interesting results are accomplished in zealous amateur research.

Amateurs interested in extending the scope of their hobby to include film processing are referred to the several articles on the subject, which have appeared at intervals during the past two or three years in HOME MOVIES, and also to the volume, "How to Reverse Movie Film," made available by the publishers of this magazine.

## Title Composition . . .

• Continued from Page 386

cate a film is a record of a family vacation, this information may be given in a foreword title, or facts concerning location, time of year, etc., may be included in small lettering in the main titles. For example, in following title of a vacation film, "The Story Yosemite Tells" there also appeared in small letters at the bottom, "As Told to the Martin Family, Summer, 1939."

Whereas composition of a main title usually involves the selection and arrangement of but two or three words, the writing of sub or descriptive titles calls for one or more complete sentences. These sentences should be informative or, in the case of a spoken title, should express the words pertinent to the immediate action spoken by one of the characters.



Some beginners, ambitious to title their films, have labored under the misapprehension that each scene in a travel or vacation movie should be preceded by a title. Experienced amateurs know that one title, properly inserted, covers the explanation required for a number of scenes or sequences. Frequently we see an amateur's film with a title such as "The cabin where we stayed overnight" followed by a scene of a cabin; next appears the title "The pretty view from our cabin" followed by a distant shot; then the title "Dad goes fishing in the lake" and the shot of Dad knee deep in the lake; and then another, "Two whoppers that didn't get away" which preceded a shot of Dad holding two large trout before the camera.

Such titles are merely captions. They lack action; and a good title must convey action as well as must the scene. Let us analyze further: all the first title conveys is that the cabin housed the party overnight; the next title is unnecessary. The audience can best judge whether or not the view from the cabin is pretty. The title states the view is from the cabin. This title could be eliminated by having a person come out of the cabin door, pause, and survey the surrounding vista. The scene that follows this bit of action will be understood as the view seen by the person from the cabin.

The title "Dad goes fishing" is unnecessary. The scene that follows clearly shows Dad fishing; and the last title likewise is superfluous because the following scene shows that the "whoppers" didn't get away from Dad.

**R**etitling this vacation sequence, we could drop all four of the titles and substitute one title to cover the sequence, cut in ahead of the first scene of the cabin something like this: "Our first night is spent on the shore of Lake Arrowhead." Here one sentence tells the complete story which the four separate titles attempted to tell. When the cabin shot appears it will naturally be understood that is where the vacationers spent the night. Next, the person comes out of the cabin and views the scene before him. Dad prepares to go fishing in appropriate action which will be understood by any audience, and when he holds up those fine big trout in the final scene, we'll know he was successful at fishing.

Thus, four stops in the film action are reduced to one. The audience knows a little more than it did before, and the whole sequence will be smoother as a result.

In this type of titling known as informative titling, the present tense should be used when the title is describing or referring to the scene. The title

describes the scene but not what actually happened — the scene itself does that. Furthermore it keeps the film from sounding historical. Suppose Bob learned to paddle a canoe while at Trout Lake. "Bob learned to paddle a canoe at Trout Lake" does not have the same effect as "While at Trout Lake Bob learns to paddle a canoe." The scene that follows is unfolding right before us—so naturally the title referring to it must be in the present tense. The scene shows Bob paddling, but it doesn't tell us his name, name of the lake, nor the fact that he learned his paddling here. Thus the title is necessary to give these three facts.

Occasionally it is necessary to inform the audience exactly what they are about to see, for otherwise it may be missed entirely, or the importance of the scene lost. Such titles are known as emphatic titles and are used to direct attention to some certain phase of the scene or bit of action.

Only the inexperienced amateur will apologize in a title. "Bad weather was the cause of these poor shots," is extremely bad taste. If the scenes are so poor, better to eliminate them entirely. Calling attention to the fact a movie is being shown is also bad practice. "John poses for the camera" is the type of a title that makes an audience conscious of the fact they are seeing a movie, and a good producer tries to make his audience forget they are watching mere shadows on a screen, rather than call their attention to the process.

Good English is required in title writing the same as in any other form of composition. Quotation titles, wherein the exact words of the actors are shown on the screen, are the only permitted exception. But even in this instance the wording should be carefully planned and compared with the action it seeks to explain.

Humorous titles are an asset to most films, depending, of course, on the subject of the film. But humor must be in the film, for an ordinary film with a bunch of funny titles doesn't seem consistent, and the titles cease to be funny. If the film is funny, then the titles can be humorous as well. But if the subject matter is comedy, let the humor come primarily from the scenes and not the titles.

Many amateurs have discovered their titles already written in poem books. They have found certain verses of famous poems descriptive of scenes and action of their films and used poetic titles throughout to describe their pictures. Others have found writing titles an easier task when adopting the letter idea—writing a letter to a friend or relative and narrating the picture with occasional closeups of paragraphs of the

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letter. This permits a freedom in description that often fails one when attempting to compose a title in a single sentence.

Writing titles calls for no unusual literary talents. Simple statements that

tell facts not implied or pictured in the film are all that are necessary in a subtitle. Narrating events just as you would orally, were no titles in the film, provide the simplest basis for title composition.

## Sound for amateurs . . .

• Continued from Page 385

editing of the film will be necessary. Once a recording is made for a particular film, no alterations can be made in the film that will shorten or lengthen the screening time without also requiring a new recording to be made for it.

A great deal of thought and care should be given the preparation of the commentary, and an important part of this preparation should be a detailed study of commentaries of professional narrators of news-reels, documentary films, etc. You will note the pauses in the professional's commentary which breaks up the monotony; the music swelling up during these pauses and receding again just before the narrator continues. You will feel an added thrill in being able to play similarly upon the emotions of your audience with words as well as pictures, and this you can do with carefully chosen words, carefully timed.

Each word must "pull its own weight" especially when phrases of commentary are limited to four or five seconds. And this brings us to the point in our preparation of timing our scenes, converting footage to screening time and fitting words of the commentary accordingly. This may be done by simply measuring the film—each individual scene—and making note of the screening time of each. In the case of 16mm. film, the screening time is 2½ seconds to a foot.

In writing the commentary, we should refer always to the picture on the screen; but where a shot is very short, the commentary should be generally about the subject matter rather than an attempt to describe something in the scene that flashes on and off the screen before the narrator's words are completed. In other words, if the commentary "misses the bus" by a second or two, it has a jarring effect even though one may depend upon his ability to speed up or slow down the turn table occasionally to keep the recording in "sync."

With our commentary completely written, it next should be tried out by reading it while the film is being projected. For this operation, I usually project the picture close to me into the open lid of my projector case which is fitted with a piece of white blotting paper for a screen. In this way, the pic-

ture is small enough to show up brilliantly inside the box lid in a room dimly lighted, permitting me easily to write notes. No commentary should be spoken during the projection of any titles nor should the musical background or sound effects be too diverting, otherwise the audience's attention will be distracted.

The next step is to select recordings for the musical background. Your music dealer will be glad to assist you in the selection if your project is made known to him. The records should be played over several times alone with projection of the film—i. e., without the commentary being spoken. Dual turntables should be used where possible, permitting a fading in or out of one record with the other. Number the records 1, 2, 3, etc., affixing labels to them. The fader switches on the turntable panel will enable fading from record to record, or to tone down volume of the music when commentary begins, and vice versa. After the music is properly timed and the fading points marked on the records, they should be played again, accompanied with the spoken commentary.

At this point we decide whether or not to project our pictures this way—playing recordings and speaking the commentary with or without aid of a microphone, or to make a master recording which will combine our narrator's voice and the musical background. Where recording service is available, the most logical step, of course, is to make the recording. Thereafter, it may be played time and again with the film, with none of the annoyances of operating the turntable faders or reading a prepared commentary under unsatisfactory light.

Only one bugaboo may arise, and that is the problem of synchronizing projector and turntables and keeping them in "sync" during projection of the film. This may be overcome by employing a stroboscope disc, as explained in my article last month on page 356. The stroboscope disc is placed over the recording on the turntable and illuminated by the spill light coming from the projector film gate. This method insures keeping both projector and turntables in absolute synchronization, whereas the use of



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an ordinary stroboscope disc and neon glow lamp insures constant speed only for the turntable.

The uninitiated amateur may ask: "Is all this trouble worth while?" The answer is definitely, "Yes!" Provided are sound movies at a price within the means of any amateur. By simply placing a loud speaker or radio behind the screen, the sound comes from the direction of the screen, in logical manner. This is infinitely better than standing by the projector and talking while projecting the picture, when the voice has to compete with the projector noise. Also, the extempore method of commentary is extremely difficult even for the trained commentator. When a sequence starts, it may be five, eight, ten, or twenty seconds long. One cannot possibly remember the time each sequence runs; and when we attempt this method and start our sentence, chances are we'll be left in the middle of it after the sequence has ended on the screen. A divided attention results leaving the audience confused.

Putting it all on one or two records makes it really professional.

## Reviews of Amateur films

• Continued from Page 382

are served and one man refuses hard liquor. The waiter returns with a bottle of coke and two straws for the teetotler, evoking much kidding from his associates.

Later, when the winner, a bald-headed man, returns home and is preparing for bed, he pauses to anoint his pate with hair restorer! And, when he steals into his bedroom, trying carefully to make no noise, he stubs a toe on the chamber parked beneath the bed!

Obviously there was little to criticize in this picture. It was well conceived, photographed, directed and edited. Its outstanding features are the comedy situations which highlight the picture at frequent intervals and which offer opportunity to point out the value of clever touches in any light continuity to improve its entertainment value.

"**R**ails Across the Country," filmed by C. H. Benjamin of Brooklyn, N. Y., runs 400 feet in length in black and white. It is a picture record of railroads. Unfortunately it lacks continuity and descriptive titles which would do much to tie scenes together and make them more interesting.

Briefly, the reel begins with a shot of an oncoming train over which the main title is superimposed. Thereafter, shots of locomotives, trains of moving cars,

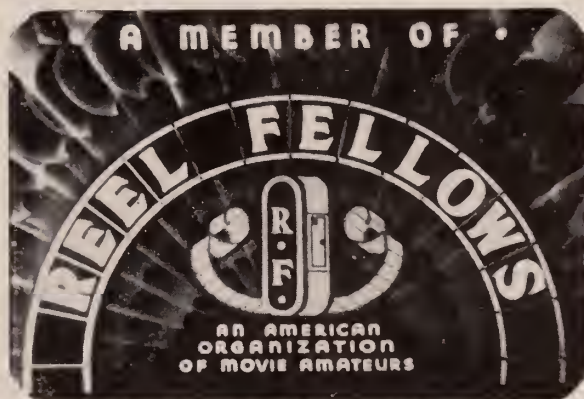
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etc., are shown intercut with some pleasing scenic and cloud shots. The purpose of these latter are not clear, and the very few sub-titles add little in clarifying the scenes in which they are intercut.

Also, many shots are far too lengthy. Photography is for the most part marked by considerable under-exposure, evidently due to improper handling of exposure meter. Most scenes were filmed under cloudy conditions and this, together with underexposure, made much of the footage too obscure.

That this filmer made a commendable effort to produce an interesting documentary of an important phase of American life is a foregone conclusion. Had he exercised more care on exposure, given thought to more definite continuity and then explained his picture with terse but descriptive titles, his effort could easily become one of the year's outstanding films. Nevertheless, it is rated a 2-Star picture.

"Absent Minded" requires but 100 feet of black and white 8mm. film to picture the experiences of a man who gets the home movie "bug" and what happens afterward. It was filmed by Frank A. Rall of St. Louis, Mo., and awarded a 2-Star merit leader by the editors.

The picture opens showing an average family man strolling leisurely along an average city street. He picks up a discarded copy of a movie hobby magazine, becomes interested in its contents.

Returning home he decides to buy a movie camera. When he shows the complete cine outfit to his family, the kiddies are overjoyed but his wife coldly remarks: "I'd rather you'd spent the money to recap our tires!"

Our embryo movie maker begins by shooting movies of his children, the yard and flowers, then goes to a nearby park where he sets up camera on tripod and continues filming. Already hep to composition tricks, he employs a small tree branch before his lens to supply framing for a scene. Later, a girl walks before his camera, much to his consternation, and when he remonstrates with the lady she obstinately refuses to budge from the scene and shouts for aid to a nearby policeman. At this point the movie maker, picks up his equipment and disappears from the park.

Returning home, the filmer's family gathers about to watch him unload his camera. His wife, first to observe he forgot to load camera with film, exclaims: "You forgot to put film in the camera, absent-minded!" Kids and mother thus have a laugh at Dad's expense in the closing scene of the picture.

A simple continuity, it nevertheless provided opportunity to make movies of the entire family in other but straight "snapshot" scenes and is commendable as an example of the type of planned filming which every beginning amateur should follow.

Photography was consistently good as was editing and titling.

## Shoot 'em in miniature . . .

*Continued from Page 392*

—that of the storm. Not even a squall was encountered during the whole trip, although storms frequently had threatened and these furnished Faure with many of the spectacular shots of gathering storm clouds which highlight his picture. He had shots that indicated a coming storm, but he was stopped at this point—until he thought of shooting them in miniature.

Setting up his titler on a table out of doors, Faure placed a photograph of a mountain scene in color in the card holder of his titler. Next he placed about it, leafy twigs taken from trees in his backyard. These were arranged at either side, sometimes at the top, so they appeared to the camera as branches of trees framing the scene. Before starting the camera, an electric fan was set up outside of camera range and trained upon the miniature setting. To produce the effect of lightning, Faure used an ordinary reflector fitted with a No. 1 photoflood. This was held at one side of the title holder and back toward the

camera. This equipment combined to produce the effect in the scene of strong wind and lightning. Breeze from the fan rustled leaves of the twigs and lightning was simulated by periodic flashing of the photoflood lamp.

Several such scenes were assembled in like manner and photographed, each time a different photograph was used in the titler and a different arrangement of twigs placed about the frame. Some of the shots called for rain and this was produced by holding a sprinkling can above the setting, allowing the spray to fall into the scene as the camera recorded it. This additional effect, of course, called for the assistance of a second person.

On the screen these shots are difficult to detect from the original full scale scenes with which they are intercut. The flashing of lightning is natural as also is the falling rain. Sprinkling can, shrubbery, a few photographs and that extra something possessed by born cinematographers, combined to produce a



masterful bit of color photography.

Give a man in an artistic pursuit a movie camera and invariably he turns out pictures above the average in composition and quality. Faure is a display artist by profession. Others of his guild consistently turn in excellent films—Herman Bartel of New York City, Ray Rieschel of Minneapolis, and Albert J. Ohlson also of New York, to name a few.

This account, of course, should include a review of Faure's film which bears a "sleeper" title—"California-Oregon Coastline." Frankly, it deserves a more impressive title, one more in keeping with its artistic content. As the strains of the William Tell overture begin, the first scene fades in on the screen—a fine sunrise shot. Other pictorial scenes follow, in keeping with the music to suggest the beginning of day—beautiful landscapes, seascapes, and peaceful pastorals in which lambs frolic about.

As the strains of William Tell swell, foreboding clouds are seen folding over the peaks of distant hills. Assembling fast, the sky is near overcast, and the branches of trees framing a shot quiver in tempo with the now vibrant music. The miniature shots of scenes now cut with lightning, the falling rain, etc., follow, and this climactic sequence is made the more dramatic by the musical score of phonograph records.

As the overture slackens in pace, scenes indicate abatement of the storm. Sombre clouded scenes, almost devoid of

color, are followed by scenes of clearing weather—true post-storm clouds, soft and amber in tone, moving across the heavens to reveal the blue of the sky.

Pastoral scenes in quiet beauty follow suggesting aftermath of the storm. We see sheep and cattle grazing again, beautiful landscapes dotted with wildflowers nodding in the sun, flicking lingering raindrops from their leaves.

The last sequence, accompanying the finale of William Tell, continues from the motif of sky and clouds to that of forests with some excellent trucking shots again calling attention to Faure's good camera technique.

Here, again, is another amateur film that attests to the extraordinary filming possibilities latent in many musical compositions. Herman Bartel's "Singing Shadows," an outstanding film in last year's HOME MOVIES contest, is another fine example of this type of production. Many musical selections, popular melodies as well as operatic airs, suggest continuities that easily may be filmed by the amateur possessing imagination and ability.

Faure's ability as a cinematographer recently came to the attention of the government through the scenic production just described. After reviewing it, U. S. Air Corps officials accepted Faure's enlistment as a specialist and a six weeks training course in professional cinematography under tutelage of some of Hollywoods ace cameraists resulted. At the moment he awaits Uncle Sam's command to active duty on the motion picture staff of the Air Corps reserve.

## Movie of the Month

• Continued from Page 387

an fashion a statuette of a bear from a lump of clay wrapped around a tight wad of newspaper which provided support and reinforcement for her model.

The final sequence embraced the finishing off processes—firing, glazing and re-firing.

In a huge kiln, all of the pottery objects we saw modeled, moulded and turned on the potter's wheel are placed within the huge kiln and there subjected to intense heat. After a gradual cooling process, the kiln is opened and the pottery, now almost pure white in color, is removed and made ready for the next step—application of color glaze.

This is applied by a hand operated spray gun, with the article of pottery placed upon a pedestal within a spray-box. The glaze thus applied, all of the objects are again placed within the kiln and subjected to a second firing. This produces the almost indestructible glaze with which we are all familiar. A montage of closeups of the various colorful

articles of pottery concludes the picture.

Save for two or three shots which were on the "fuzzy" side, probably due to the softer focus of the wide aperture limited lighting made necessary, Saint's camera work can be rated among the best. Continuity is excellent and here again smooth flow of the picture must be credited to the well executed transitions which, combined with good editing, resulted in a picture that is destined to gain wider fame.

Most of the scenes, according to Saint, were shot in a workshop less than 12 feet square. Such an area certainly presented many problems in lighting as well as camera set-up. The fact Saint was able to vary his camera angles as frequently as he did is a distinct credit to his resourcefulness.

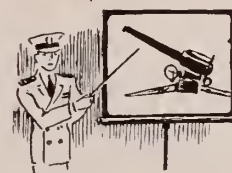
In addition to the Victor "special" camera, equipment used in this production were tripod, Weston Master exposure meter and Victor lighting equipment.

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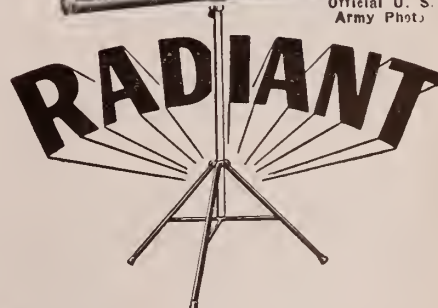
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# One day filming project . . .

• Continued from Page 390

made while camera is set up in this position is the effects to be gained by use of filters. Obviously it will first be necessary to have an assortment of filters on hand for the purpose. If a set of filters are not already a part of your movie kit, they can be borrowed for the test from most any photo dealer if he feels a sale may ultimately result.

Only the most commonly used color filters should be employed in the test—the yellow, orange, and red. Where possible, of course, a diffusion disc and a polaroid filter should also be tested. The factor of each filter should be determined either from the dealer, manufacturer's instructions, or from the filter factor charts which appear on page 245 of the June (1942) issue of HOME MOVIES. This will indicate the amount of additional exposure—the number of stops the lens must be opened above normal—in order to obtain satisfactory photographic results. For example, a K-1 (yellow) filter when used with any of the Eastman Panchromatic films has a factor of 1.5. But when used with Agfa panchromatic the filter is 2.

The filter factors may be converted to terms of exposure by again referring to the charts on page 245 in the June issue of HOME MOVIES. If, for example normal exposure is established at  $f/5.6$ , the use of a filter with a 1.5 factor (with Eastman panchromatic film) would call for increase of exposure to  $f/4.5$ . A filter factor of 3 would require exposure to be increased to  $f/3.2$  (or  $f/3.5$ ).

To proceed with the tests, place the first filter to be tested before the lens in a suitable filter holder. After setting the calculated exposure, shoot a nominal amount of footage. Replace filter with another, and continue filming. When tests are completed, it will be possible to observe on the screen the actual effect filters have on the film used as well as the general color correction imparted to the scene. Incidentally, if there is any possibility that confusion may arise later as to what exposure or filter was employed in each shot, it is advisable to "label" each shot in advance, using a slate or piece of cardboard on which the data is written, holding it at proper distance before the camera and shooting a few frames.

**Focusing:** One of the most important tests to be made is that of focusing. Many articles have appeared in HOME MOVIES and other photographic publications in which the effect of various combinations of focus and exposure settings were illustrated. Such tests are better studied on the motion picture

screen. We know that a stop of  $f/3.5$  will provide less depth of focus than  $f/11$ . Yet great depth of focus is not always a desirable element in every motion picture shot. Frequently, in professional films, exposure is deliberately made at  $f/2.7$  in order to obscure an uncomplimentary background. On the other hand, there are times when maximum depth of focus in a scene is highly desirable. The cinefilmer should know how to obtain focus of the desired depth when wanted, and a series of tests will prove invaluable experience for him.

The same scene, used for the above tests, may be used for the exposure tests, but will require that they be made under various light conditions. In other words, since normal speed of the camera is 16 f.p.s., and normal exposure, say for 12 o'clock noon is  $f/11$ , obviously to shoot this same scene at a wider opening of  $f/3.5$  at the same time of day would result in gross overexposure. The  $f/3.5$  shot would have to wait until near sundown or a cloudy or overcast day. The results, however would have considerable bearing on the future film technique of the amateur; would lead him to consider filming scenes at only certain times of day to achieve wanted results instead of shooting haphazardly at any time of day.

**Camera Speeds:** The various camera speeds should come in for a full share of testing. More than 75 per cent of cine camera owners never make movies with anything but the 16 f.p.s. camera speed. Unique trick effects—slow motion, "Keystone Comedy" chase action, etc., are available to the amateur who will but reset the speed control of his camera and shoot.

**Lenses:** The use of telephoto and wide angle lenses should certainly be tested. Here again, the amateur may be without such equipment, but he can usually arrange for the loan of them from his dealer for purposes of making tests. Certainly, barring the filmer's inability to buy, a sale will ultimately result; for a telephoto lens is one of the most important items of equipment for the serious movie amateur. Long shots should be made of a distant vista, then followed up with shots of the same scene made with telephotos of various focal lengths.

Few amateurs are aware of the great difference in the action of a scene filmed with a telephoto as compared with that filmed with a regular lens, and test shots should be made so that the interesting different results may be studied on the screen. Possibly, the reader will recall viewing newsreel shots of a horse



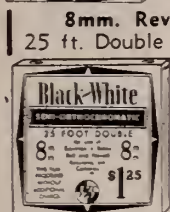
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race where the horses are galloping straight for the camera but appear to be covering very little ground considering the speed at which they're traveling. This effect results from making the shot at a distance with a telephoto lens. Where a standard lens is used, the same action would appear normal as seen by the cameraman at the time the shot was made.

**Kodachrome:** There are many other phases of cinematography which should also come in for its share of testing and by no means is it our intention to overlook the need for making tests with Kodachrome. Panchromatic film was first suggested because of its comparative low cost, also because it enables tests of filters to be made.

However, the beginning amateur can invest a fifty foot spool of Kodachrome in no better way than to make a series of tests for exposure. Many amateurs have had the experience of shooting a scene with Kodachrome at f/16, relying upon the exposure indicated by their meters only to find gross under-exposure resulting. As Eastman consistently warns: regardless what the light meter indicates, never shoot Kodachrome in daylight with the lens opened to more than f/11.

The rule for average Kodachrome filming is therefore definitely established. But more general knowledge is required of the characteristics of color film when used in filming scenes under adverse light conditions, in shadows, and in the early morning and late afternoon hours. Certain allowances must be made in exposure; Kodachrome filters can be used to advantage under these extraordinary conditions to secure best results. Actual tests are the one shortcut to this knowledge.

If one considers the actual value of the footage spoiled through incorrect exposure, of the loss in cinematic effect through ignorance of the wide latitude of both film and camera as well as camera accessories, over a nominal period of time, there can be little doubt about the wisdom of undertaking this testing project without delay.

## Keystone Windback . . .

• Continued from Page 393

fade-out the lens is capped and the film wound back by means of the windback key turned counter-clockwise. Starting button must be released simultaneously and maintained in operating position while film is being wound back. Also, it is necessary that the motor spring be not wound too tight, otherwise the back winding action will be limited or stopped altogether. Winding back the film automatically winds the motor spring.

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# Kodachrome

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CAMERA  
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Backwinding continues for ten com-  
plete turns of the key. Since the film  
sprocket on the shaft turned by the  
windback key passes eight frames of  
film with each complete revolution, 10  
counter-clockwise revolutions of the  
gear winds back the film 80 frames or  
2 feet of 16mm. film.

To complete the lap dissolve, remove  
the lens cap and fade in the next scene,  
making the fade-in of 5 seconds dura-  
tion—to correspond with the fade-out.  
A second type of transition consists of  
ending the scene without a fade; wind-  
ing back 5 turns (1 foot of film) with  
lens capped; and double exposing the  
next scene over the last foot of film of  
the previous shot. Transitions of this  
type are more suitable when used to  
join associated scenes that are made at  
about equal camera distance, while the  
lap-dissolve is better used when the  
transition is to be from long shot to  
closeup.

The plan described here does not pro-  
vide for takeup, on the film supply  
spool, of the film as it is wound back  
from the exposed film spool. I discov-  
ered that two feet of film can easily be  
wound back without any danger of  
jamming the camera. There is enough  
room within the case to allow two feet  
of film to accumulate in folds in such  
a manner it will readily make the re-  
turn trip through the film gate without  
buckling or wavering.

# Time-lapse photography . . .

• Continued from Page 389

a manner to permit tilting camera when  
focusing same on a subject.

After completing the apparatus, the  
first subject I filmed was an ordinary  
clock. This was to determine if all my  
contacts were good and, happily, the de-  
vice caused an exposure to be made  
every ten minutes as provided. The test  
reel proved my apparatus worked suc-  
cessfully the very first time, and I  
have since used it innumerable times  
in photographing nature subjects.

While the construction of my time  
lapse equipment dates back several  
months, I feel it is more timely than  
ever as a means of keeping me active  
with my hobby. Tire and gasoline ra-  
tioning may restrict the filming of oth-  
er amateurs, but I can hole up for the  
duration with nothing but my home  
and garden as filming territory and  
keep my camera busy.



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providing identical focus  
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# TITLE *troubles*

By GEORGE W. CUSHMAN

**I**F you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

*Q. I have a choice between using shims or an auxiliary lens in making titles. Which will give the best results?—H. S., New Haven, Conn.*

A. Both, properly used, will give equally good results. The auxiliary lens being easier to obtain and use, is most frequently used by the average amateur in filming titles.

*Q. What method do you suggest for making tinted titles—using tinted base positive film or tinting or toning black and white film?—S. M., Lawrence, Kansas.*

A. Using tinted base positive. It costs no more than black and white and eliminates the tinting or toning process and, with it, the everpresent possibility that you might not dye the film evenly.

*Q. Can title cards in color originally made up for Kodachrome be photographed satisfactorily with black and white film?—S. F. C., Gross Pointe Pk., Mich.*

A. Depends upon the colors and whether you use pan or "color-blind" ortho or positive film. Where Kodachrome depends upon differences in color for contrast, black and white film depends upon differences in light and dark tones. Colors register on black and white film in tones of grey or black. A title consisting of yellow letters over a light blue background would not register satisfactorily on black and white film whereas a red title card with blue lettering would register with reasonable contrast.

*Q. Title card area of my titler is 2 1/4" x 3 1/2". Are there any block letters on the market for use on title cards of this size?—G. C., Altoona, Pa.*

A. None that we know of. For short titles, particularly main titles, you can use alphabet soup letters. Buy them at your grocers. You can paint them, too, for Kodachrome titles.

*Q. Where can I obtain plans for building a home made titler?—W. A. S., Newton, Ia.*

A. Plans for a versatile titler capable of trick effects and accomodating title cards of various sizes were published in November and December 1938 issues of HOME MOVIES. They were later incorporated into content of the book, "How to Title Home Movies," now available from the publishers of this magazine. The price is \$1.00 per copy.

*NOTE: The "end" title cards in the next column are a new innovation in film finales for cinematic hosts who serve a snack or cocktail after the show is over. When complete it consists of three separate shots—the two cards shown here, and another shot, using the last card with an illustration of sandwiches or drinks carefully cut out and applied over the lettered area.*

# T I T L E S

By EDMUND TURNER

BACKYARD  
  
SPORTS

"MY  
FAVORITE  
SCENIC  
SHOTS"

THIS COULD BE  
*The End*  
...BUT IT  
ISN'T!

JUST LOOK  
WHAT'S BEEN  
COOKIN' IN THE  
KITCHEN!



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- 8mm. Revere Model 88 F3.5 lens \$29.75
- 8mm. B. & H. Companion Double 8 F3.5 lens \$37.50
- 8mm. Revere Model 88 Turret with 2 1/2" mm. Wo. lensak F1.9 in focusing mount \$87.50
- 8mm. Bolex latest model 12 1/2" mm. Wo. lensak F1.9 foc. mt. w/ F2.7 Wo. lensak foc. mt. 1 1/2" Bolex F2.7 foc. mt. and case \$262.50
- 16mm. Kodak Model 8 F1.9 lens \$42.50
- 16mm. Keystone A-7 w/ F2.7 fixed focus \$39.50
- 16mm. B. & H. Film 21 Magazine Cooke F2.7 fixed focus with case \$57.50
- 16mm. B. & H. 12 Magazine with F1.3 Cooke lens \$74.50
- 16mm. Cine Kodak Magazine with F1.9 lens \$92.50
- 16mm. B. & H. 14 Magazine with Ansco F2.7 at \$92.50
- 16mm. Filmo TOS latest model F2.7 fixed focus \$97.50
- 16mm. B. & H. 4 Magazine with 1 1/2" Lumax F1.9 lens foc. mt. \$17.50
- 16mm. Victor Model 3 Turret 15mm. wide angle F2.7 fixed focus w/ Cooke F1.8 in foc. mt. 3" Wo. lensak Telephoto F4.5 \$137.50
- 16mm. B. & H. Filmo TOS with 1 1/2" Cooke F1.3 foc. mt. and case \$44.50
- 16mm. Cine Kodak Special late model with 1 1/2" Kodak F1.9 lens \$47.50

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- **J. A. LONDON** 8mm. enthusiast says: "I find your catalog superior to all your competitors, not only in economy and quality but in downright friendliness. Your copy is reserved for you too. Write ESO-S PICTURES 3945 Central, Kansas City, Missouri."

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- **STEWART-WARNER** 16mm. Special Camera fitted with custom-built 2-lens turret for standard lens mounts magnifying focusing tube. Bell & Howell hooded viewfinder and lateral shift alignment gauge. No lenses. Price \$25.00. **BOX CO.** HOME MOVIES 6060 Sunset Blvd., Hollywood, Calif.

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- **PRIVATE** party want Cine Special F1.9 lens, with wide angle and telephoto lenses if possible. Quote lowest price. Cash sale. **A. R. CARUCCI**, 422 E. 4th St., Wilmington, Del. Phone 4-7604
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- **WANT** extra magazine for Eastman Cine Special, also lenses. Pola screen with viewer and tripod. **PAUL BRADLEY**, 3721 N. LaSalle, Indianapolis, Ind.
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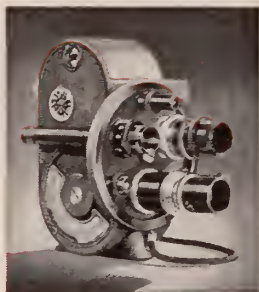
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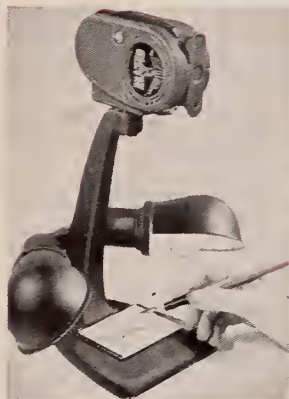


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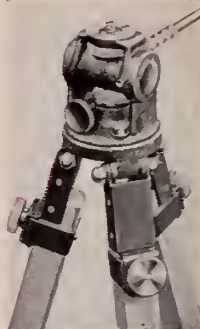


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In addition to filming typewritten, hand-lettered, or hand-written title cards, this Titler records pen or pencil in act of writing or drawing, and titles composed of "soup alphabet" or other small letters which may be made to move magically onto the screen. It also films small objects such as flowers, insects, etc. The card holder takes cards approximately 3 1/4 x 2 9/16 inches. A dozen each of black and white cards supplied with Titler. Also furnished are two 75-watt and two 100-watt projector-type lamps. Price... for single-lens Filmo 8's... \$26.65, for Aristocrat Turret 8's... \$29.35.

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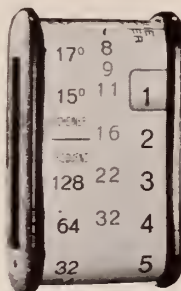
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# HOME MOVIES



George W. Cushman

**November • 1942**

**HOLLYWOOD'S MAGAZINE FOR THE MOVIE AMATEUR**





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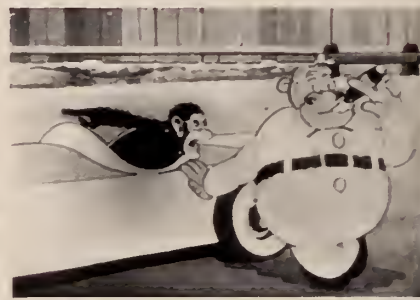
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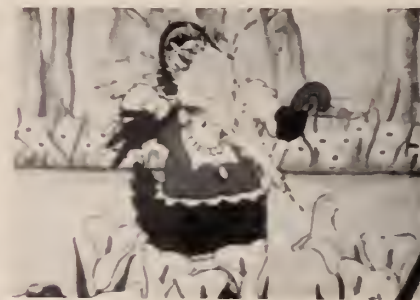
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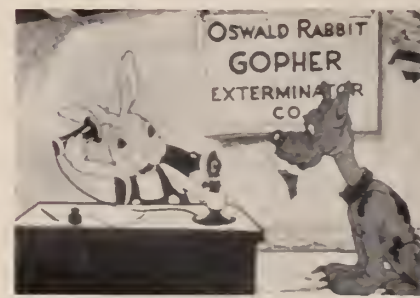
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# home MOVIES

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NOVEMBER

1942

NUMBER 11

VOLUME IX



REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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# Information PLEASE

**Loop Loss** (Raymond R. Rutledge, Wilmington, Del.)

*Q. I have a 400 foot reel of 16mm. film accumulated over several years. Naturally there are a great many splices in it. Whenever this film is projected it continually loses loops, making it necessary to stop the projector a dozen times or more and rethread the film. Please explain what causes this.*

A. It is difficult to diagnose your trouble without seeing the film. Loop loss is attributable to two causes—film shrinkage and bad splices. Both interfere with proper passage of film through the film gate. The intermittent claw fails to connect with a sprocket hole when the film is momentarily slowed by a bad splice or where the film shrinkage is great. If your trouble is splicing, would suggest resplicing, taking care to match up sprocket holes and using the minimum of cement. If shrinkage is the cause, a film laboratory may be able to remedy this by washing the film in water and allowing it to dry normally.

**Film Curtailment** (J. F. Ross, Cincinnati, Ohio.)

*Q. Is it true the Government will soon stop production and sale of 8mm. and 16mm. film for the amateur?*

A. No one knows the real answer but Uncle Sam. As the Government's demand for 16mm. film increases for training film use, it is natural to expect some curtailment in the amount of film allowed amateurs. So far there are no definite indications one way or another—only rumors.

**Processing** (H. V. Hardin, No. Hollywood, Calif.)

*Q. Do all film processing laboratories do dependable work—that is, do they process film one certain way, or is it possible for them to partially correct faults in exposure?*

A. We are not familiar with the work of all laboratories. However, it is well known that companies like Eastman and Agfa have the most advanced machine processing equipment which features an automatic control that compensates for a reasonable amount of under- or over-exposure.

**Club Production** (Ray Stewart, Newark, N. J.)

*Q. Our club, about to start a new scenarized film production, would like your opinion as to the most important things to be considered in producing a club film?*

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

A. That's a pretty big order, for in our opinion, all phases of production are important. However, from observation of many amateur scenario films that have come to our attention, we'd say ample time and study should be given the story and preparation of the shooting script. Next, persons should be assigned to the cast who really have some dramatic or acting ability. Your story may be good, but it will fail to register on the screen if actors can't put across their characterizations effectively and sincerely. A great deal of the actor's success, of course, depends upon good direction.

**Contest** (Errol Chase, Boston, Mass.)

*Q. What is meant by "Uncut film contest?"*

A. An uncut film contest is where a group of amateurs set out to produce a complete continuity in a 50 or 100 foot roll of film and which must be complete in continuity without resorting to editing, cutting or insertion of titles. All scenes must be shot in regular order and allowed the right amount of footage. Descriptive titles, if any, must also be filmed at the proper place in the film.

A contest of this kind is valuable for sharpening skill of the filmer, teaching him to shoot scenes with an eye to editing.

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by learning to process your own movie films. It's easy and productive of real enjoyment. "How To Reverse Movie Film," published by HOME MOVIES, is the leading textbook in this field for the amateur. It illustrates and describes how to build home processing equipment; gives all popular reversal formulas and tells how to intensify or reduce over- or under-exposed films. It's a valuable addition to your hobby library. Send 50 cents today to HOME MOVIES, 6060 Sunset Blvd., Hollywood, Calif. Your copy of "How To Reverse Movie Film" will arrive promptly, postpaid.



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## The Reader



## SPEAKS

### Sound Fan

*We know the response this reader will get from his letter, for the fraternity of dabblers-in-sound has grown by leaps and bounds during the past six months:*

Dead Editor: I have been getting much "meat" out of HOME MOVIES and I think my films the past year show much improvement over previous ones due to the tricks and hints picked up from your magazine.

I have been experimenting with making recordings to go along with the showing of my films. These mainly consist of musical, sound effect and narrative with no attempt made at split-second synchronization. I would like to hear from other home movie fans who are dabbling along the same lines. I also have actual sound effects, musical themes and fanfares, etc., to exchange with other amateur recorders.—Milton R. Grady, 1820 2nd. Ave., Des Moines, Iowa.

### Titling Problems

*Here's an interesting comment from a reader that ought to bring interesting response from those amateurs who regularly film their own titles. Your comments and opinions on this question are invited:*

Gentlemen: In your September issue an article appears on the subject of titling, written by Stanley Andrews. In column 2, page 367, it is stated that the distance from title card to the camera should be measured from title card to camera lens when an auxiliary lens is used.

My optometrist, who is quoted as an authority on lenses by General Electric Science Forum, says that the measurement must be determined from title card to center of the concave side of the auxiliary lens instead of the camera lens. Who is right?—F. M. Spoonagle, Alplaus, N. Y.

### Film Exchange

*There is little doubt but what other clubs will readily take advantage of the Seattle Movie Club's offer to exchange films. This is an activity that should be participated in by all responsible amateur clubs. Other clubs, willing to exchange or loan films, will always find these columns open to them:*

Gentlemen: The Seattle Amateur Movie Club is interested in extending its exchange list and would appreciate

the names of two or three well established amateur clubs willing to send us one reel, either 8mm. or 16mm. per month in exchange for similar film from us.—W. B. Bowden, Secy.

### Swappers

Gentlemen: I would like to contact someone who would film about 50 feet of 8mm. Kodachrome of Pittsburgh, Pa., and the Turnpike Highway for me. Would also like a few shots of Ticonderoga, N. Y., and a sunset at Burlington, Vt. Will shoot equivalent footage in this area in exchange.

—Donald N. Walter,  
714 Columbia St., Aurora, Ill

Dear Sirs: Am anxious to obtain 8mm. Kodachrome pictures of relatives living in Trinidad, Colorado, and Portland, Oregon. Interested parties are urged to communicate with me at once.

—Harry H. Dintelman,  
14716 Lincoln St., Harvey, Ill.

Dear Editor: I wish to contact a 16mm. Reel Fellow or other amateur filmer who can supply me with original Kodachrome footage of the following Alaskan scenes: Mt. McKinley, midnight sun on the Yukon, midnight baseball games in Fairbanks, big game hunting, salmon in rapids, and views of Sitka, Wrangell, Metlakatla, Craig, Klawock and Kake.

—J. Albert Paradis, Jr., R. F.,  
88 Spring St., Springfield, Mass.

Gentlemen: Wish to contact Reel Fellows or other movie amateurs who may have made 16mm. movies of the parade of old hand pumper fire apparatus which was held in Boston about a year ago.

—W. A. McDonnell,  
1531 Switzer Ave., St. Louis, Mo.

Gentlemen: I have a 100 ft. roll of 16mm. extra Kodachrome scenes of night life on Hollywood Blvd. before the Dim-out showing neon signs of Night Spots, Studios, Motorcycle Hill climb, etc. These are all perfectly exposed extra shots that I cannot use in a reel that I am completing and could be used to advantage in some Amateur's Color News Reel. Will swap or trade for 16mm. Kodachrome shots of New York City, showing buildings, traffic, etc.

—Leo Caloia,  
143 W. Ave. 28, Los Angeles, Calif.



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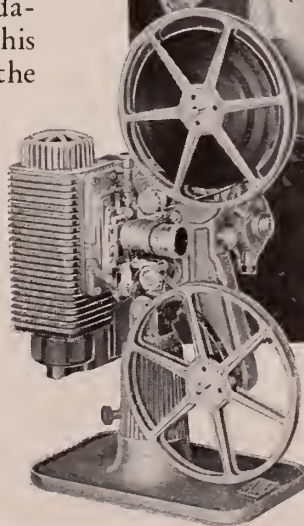
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# REVIEWS . . . of Amateur films

B y J . H . S C H O E N

WE'D like to review here all of the films submitted in HOME MOVIES' 1942 Amateur Contest, but, of course, limited space makes this impossible. Therefore we shall review a few of the films selected at random and will endeavor to review as many of the others as possible in succeeding issues.

"Oh Doctor" failed to place in the contest only because there were too many other films just a little bit better that displaced it. It's potential prize stuff just the same and qualifies for a 3-star merit leader. Running 200 feet in 8mm. black and white, it was produced by Bill Russ of New York City who also plays the leading part.

Story concerns a wacky character who visits a doctor's office in search of dope. Refused narcotics, the man submits to a physical examination. Excited by a pair of pretty legs, the fellow swallows the doctor's thermometer. Doctor decides to operate and here is introduced clever cinematic technique wherein closeups of the incision in the patient's flesh is faked with the use of the carcass of a dressed chicken. After operation is completed, doctor discovers he left instrument in patient's stomach, must operate again.

Patient revolts, declares this time he'll operate, and pursues the doctor. Catching and proceeding to choke him, nurse comes to the rescue, knocking out the crazed patient with a broomstick.

Commendable is the good photography, interior lighting, and titling. Story is highlighted by many comedy gags and clever dialogue, and skilled cutting-in of spoken titles increased comedy effect.

"Elmer Came To Dinner" is another 8mm. black and white comedy film but its effectiveness is lost somewhere about the middle of the reel where the producer evidently lost track of his plot.

Running 150 feet in length, picture was produced by E. E. Leonhart of Piedmont, Calif. A foreword reminds us of familiar meal time morons whose table manners are nil and states the picture shows how one couple handle them. However, it is difficult to tell from the picture which of the two men—the host or his guest—are the most offen-

• All amateurs, whether subscribers to HOME MOVIES or not, are invited to submit their films to the editors for review and helpful criticism.

Reviewed films will be rated one, two three, and four stars, and films qualifying for two or more stars will receive, free, an animated leader.

Exceptional films qualifying for the distinction of the "Movie of the Month" will be treated in detail in a feature-length article in a following issue of HOME MOVIES. In addition, a certificate evidencing the award of "Movie of the Month" and a special animated "Movie of the Month" leader will be returned with such films after review.

sive as both are shown in questionable table behavior.

Briefly the picture opens with a couple impatiently awaiting arrival of guests, a man and wife. They arrive and are seated at dinner table. Food is brought and the host wolfe stalk after stalk of celery while his male guest is shown sparring with a roast squab. In the end its the guest who becomes irritated by his host's table manners.

Photography is good, so is cutting and titling. Particularly commendable was treatment of table scenes in close-ups. Main fault with this picture was lack of clarity in story. It has been awarded a 2-star merit leader.

"The Toy Party," running 150 feet in 8mm. Kodachrome, was filmed by Joseph McDermott of West Haven, Conn., and is essentially a movie record of a family Christmas. To provide some element of continuity for the record as a whole, this filmer begins picture with good main and explanatory titles, followed by scenes of toys, dolls, etc., in animation. Dolls suggest putting on a show, and a demonstration of mechanical dolls, toys, etc., follows. A spoken title indicates they pause in their celebration to look down upon the earth below. They see Santa Claus packing his toy sacks and go out into the night to distribute toys. Following this are intimate scenes of the family gathered about the tree opening gifts, then eating Christmas dinner, etc.

Commendable is animation work, in-

• Continued on Page 442



# Successful Club Program

## I D E A S

**What progressive cine clubs are doing to stimulate member interest.**

### Service to Shut-Ins

Early in the year we had the happy thought that there are in homes, hospitals and various institutions those unfortunates who because of disability, etc., never get to the outside to be entertained by moving pictures. We realized that among our members we could find sufficient material for the entertainment of these persons by using our own travel films, comics, and the like to institute a program of "Movies for Shut-ins." During the year we entertained upwards of two dozen organizations. Our programs were well received and our efforts were well paid for by the joy we brought to many. In the coming year we hope to reach more people than we did in our initial effort.

—North End Cinema Club  
Pittsburgh, Pennsylvania

### Filter Program

Our outstanding program of last year was a discussion on the practical use of filters. One of our members spoke of and demonstrated the use of filters in cloud photography, pseudo-night scenes and the application of the pola-screen in black and white and color photography. Of special interest was a 200-ft. picture which accompanied the talk.

—Suburban Amateur Movie Club  
Berwyn, Illinois

### Group Demonstrations

We have organized our club into groups to work out in laboratory session certain phases of the home movie hobby. These projects include such processes as reversal technique, various types of titling, etc. After working out the problem in the laboratory, the group gives a practical demonstration before the entire club. This plan has given us several outstanding programs during the year.

—Stamford Cinema Club  
Stamford, Connecticut

### Lecture Programs Best

The outstanding programs we have had, judging by unanimous opinion of members, have been the two lectures given by a representative of an exposure meter manufacturer on the use of exposure meters and a talk given by one

of our members on titling equipment and the method of making titles.

—Union County Cinema Club  
Elizabeth, New Jersey

### Shooting a Script

It seems to be the consensus of opinion that our most interesting program of the year consisted of the shooting of a complete picture at one of our meetings. We had prepared a script and picked the actors at the meeting and completed shooting "The Diary of the Condemned," including titles. The meeting was rather lengthy but those present stayed until the end.

—Norfolk Amateur Movie Club  
Norfolk, Virginia

### Titling Demonstration

Our most interesting program was a lecture and actual demonstration of title making and title film developing, both the positive and reversal method, presented by a veteran. Since most members were rank amateurs when the club was organized, very few had done any actual titling and editing of films, so naturally this demonstration reminded how badly their films needed a little work done on them. Dating from this demonstration meeting, 100 per cent improvement can now be seen in members' films.

—Grand Rapids Amateur Movie Club  
Grand Rapids, Michigan

### Ladies' Night

Since we are just in the process of organizing our club, we have as yet had no meetings we could call outstanding, except a Ladies' Night event at which the best films of the members were shown. The meeting served to give the "other half" of the members' families an insight into home movie production.

—Thompson Cinema Club  
North Grosvenordale, Conn.

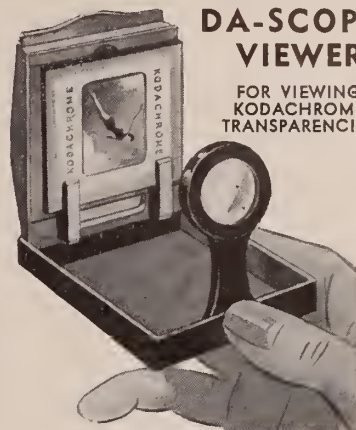
### Making Frame Enlargements

One of the most interesting meetings of our club was one in which a demonstration was given of making frame enlargements from movie films. Rewinders and enlargers were brought to the meeting and the correct procedure

• Continued on Page 442

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# HOME MOVIES

Published in Hollywood

NOVEMBER 1942

**S**PECIFICALLY, there are two types of amateur movies: those planned in advance and shot from prepared scripts and those filmed as we go, such as vacation and travel movies and family cine snapshots. What makes either of them interesting, when they do prove interesting, is continuity.

Continuity means that a picture begins logically, that the succeeding scenes bear close relationship with one another, and that the whole picture moves forward steadily on a basic theme or plot. Continuity certainly does have a place in the making of the second type of picture—the unplanned vacation, travel or family movie filmed at random. Unfortunately, this fact is too often disregarded or overlooked entirely by many filers.

Rarely does the average amateur on an outing, who brings along his cine camera to picture his trip, ever plan his shooting in advance. It just isn't practical to do so, especially if the places to be visited are unfamiliar. But this fact needn't prevent picturing the travel or vacation in such a manner as to enable screening it as an interesting continuity rather than a reel of movie snapshots. The secret, of course, lies in making shots interesting to begin with, filming with such purpose that will enable these shots to be arranged in sequences to produce a continuity that will capture and hold audience interest.

The element of picture continuity consists of a series of scenes that embrace a complete action in which a climatic point is reached somewhere in the sequence. The climatic point may be a human interest shot, a vivid close-up or a dramatic angle shot, or a shot of spectacular action.

In filming children or babies, movies will prove more captivating if the subject is filmed, not in one or two long shots of un-related action, but in a sequence of shots—a long shot, medium shot, and a vivid closeup. For example, introduce subject in a medium long shot toddling across the scene or toward the camera. Move in for a medium close-

## BUILD CONTINUITY AS YOU SHOOT

By GEORGE W. BROMFIELD

up of the child as he stops and smiles toward some object out of scene. Then make this shot objective by cutting to a closeup of a dog or kitten, which the child obviously sees; then back to the child as he proceeds toward the pet; then wind up the sequence with a closeup of a child as he picks up and fondles the pet. Simple isn't it? And what a difference compared to the usual one-two-three random shooting procedure usually employed in filming children. The secret, of course, is to make the pictured action tell a story.

This same technique should be followed in filming other subjects. The thing to keep in mind is that closeups are important to build interest; that it is necessary to lead the spectator gradually but definitely toward the subject at hand in a series of shots that increase in interest because of camera angle or action depicted therein.

Far too many amateur movie scenes are made in long shots, not enough in closeups. The home movie screen being considerably smaller than theatre

screens, requires that the subjects of interest occupy the greater part of the screen. Unless there is something unusually interesting in the dress or costume of the people we film, long shots of them should be quite short and where possible eliminated entirely. It's their faces our audiences wish to see.

The illustration at top of this page is an example of cine composition that makes home movies interesting. Neither a long shot nor closeup, it nevertheless brings the subjects up close to us on the screen, enabling a study of expression and action which motivate the shot and which definitely would be lost in a long shot.

The lack of closeups in home movies marks an inexperienced filer just as we find the owner of a new box camera will invariably shoot his subjects at a distance with plenty of foreground, sky and scenery surrounding them. However the still cameraist has one advantage not available to the cinefilmer. He can crop or trim his pictures to secure

• Continued from Page 439



• Moving camera in close for an interesting shot of expressions and action like this is a good way to climax a short sequence. In unplanned filming, keep close to subjects on all shots.





• Lloyd Bacon Trophy winner: "Warriors of Another World," by Dr. Richard L. Cassell.

• 1st Award—Scenario Class: "Rita of Rocky Ranch," by Roland Ray.

• 2nd Award—Scenario Class: "Latitude 26," by Leo Caloia.



• 2nd Award—Family Films Class: "Letter To Our Daddy Over There," by C. A. Thomas.

• 3rd Award—Family Films Class: "Congratulations," by A. E. Leonard.

• 1st Award—Documentary Class: "White Waters," by C. A. Willis.

# THE WINNERS—in *Home Movies'* *Annual Amateur Contest . . . !*

B Y J . H . S C H O E N

**H**ERE they are! The best amateur motion pictures of 1942—winners of HOME MOVIES' 1942 Annual Amateur Contest.

Topping the list to take the Lloyd Bacon Trophy, coveted award for the best picture in the contest, is "Warriors of Another World," produced by Dr. Richard L. Cassell of Los Angeles whose picture "Hummingbirds" captured first place in the 1940 contest. Dr. Cassell, therefore, becomes the second amateur thus far to twice capture top awards in HOME MOVIES' Contests. Herman Bartel of New Rochelle, N. Y., set the pace when he repeated again last year with first place in the Documentary Films Class.

All awards this year consist of trophies which are inscribed with the lucky contestants' names plus text concerning status of their pictures in the contest. One more division was added this year—that of Forest Defense Films—for

which a handsome trophy, a plaque made of woods native to Southern California, was contributed by the U. S. Forest Department through Wm. V. Mendenhall, Forest Defense Coordinator.

As in former years, trophies have also been awarded for outstanding achievement in the fields of photography, editing, titling, sound, and technical accomplishment.

The staff of HOME MOVIES magazine and Lloyd Bacon, Warner Brothers director, are happy to announce the winner of the

## 1942 Lloyd Bacon Trophy

*Warriors of Another World*—800 feet 16mm. Kodachrome production by Dr. Richard L. Cassell, Los Angeles, Calif.

Division winners are as follows:

### Scenario Class

1st Place: *Rita of Rocky Ranch*, 400

feet 8mm. black and white by Roland Ray, Los Angeles, Calif.

2nd Place: *Latitude 26*, 400 feet 16mm. black and white by Leo Caloia, Los Angeles, Calif.

3rd Place: *Well I'll Be . . .*, 400 feet 16mm. black and white by Parkchester Cine Club, Bronx, New York.

### Family Films Class

1st Place: *Tom Sawyer*, 550 feet 8mm. Kodachrome, augmented by selection of orchestral records, produced by J. A. Potter, Berkeley, Calif.

2nd Place: *Letter To Our Daddy Over There*, 125 feet 8mm. Kodachrome by C. A. Thomas, Salt Lake City, Utah.

3rd Place: *Congratulations*, 100 feet 8mm. Kodachrome by A. E. Leonard, Arlington, Va.

### Documentary Class

1st Place: *White Waters*, 400 feet 16mm. Kodachrome by C. A. Willis, Merced, Calif.

2nd Place: *Week End for Three*, 400 feet 16mm. Kodachrome by Richard Thiriout, Salt Lake City, Utah.





• 3rd Award—Scenario Class: "Well I'll Be . . .," by George Kirstein.

• 1st Award—Family Class: "Tom Sawyer," by J. A. Potter.



• 2nd Award—Documentary Class: "Week End for Three," by Richard Thiriot.



• 3rd Award—Documentary Class: "Tiny Factories," by W. S. Jennings.

3rd Place: *Tiny Factories*, 600 feet 8mm. Kodachrome by W. S. Jennings, Independence, Mo.

#### Forest Defense Films

1st Place: (only award) *Carelessly They Start*, 125 feet 8mm. Kodachrome by J. O. McCracken, Glendale, Calif.

#### Honorable Mention

Films receiving Honorable Mention in the contest are listed here according to alphabetical order. The order of their listing is not to be construed as indication of their relative merit in this particular division.

*Ardent Amateur*, 400 feet 8mm. Kodachrome augmented by selection of orchestral records, produced by Mr. and Mrs. Al Morton, Salt Lake City, Utah.

*Bettas*, 350 feet 16mm. Kodachrome by John Larson, Brooklyn, N. Y.

*California-Oregon Coastline*, 400 feet 16mm. Kodachrome augmented by selection of orchestral records, produced by Arthur Faure, Los Angeles, Calif. (See Pg. 392, Oct. '42 HOME MOVIES).

*Colorful Borderlands of The Colorado*, 700 feet 16mm. Kodachrome by R. C. Denny, Fresno, Calif.

*Do It Again Harry*, 800 feet 16mm. Kodachrome augmented by selection of orchestral recordings, produced by Herman Bartel, New Rochelle, N. Y. (See Pg. 573 Dec. '42. HOME MOVIES).

*Free Week End*, 500 feet 8mm. black and white by Merwin C. Gill, Los Angeles, Calif.

*Greatest Show On Earth*, 200 feet 8mm. Kodachrome by Bruce Johnson, Rockford, Ill.

*In Our Garden*, 250 feet 8mm. Kodachrome by Mildred Caldwell, Long Beach, Calif.

*Madame Hummer At Home*, 800 feet 16mm. Kodachrome by Mrs. Warner Seely, Cleveland, Ohio. (See pg. 313, Aug. '42 HOME MOVIES).

*Midwinter Night's Dream*, 400 feet

16mm. Kodachrome by Walter Bergmann, Mt. Vernon, N. Y.

*Mister "X,"* 175 feet 8mm. Kodachrome augmented by selected orchestral recordings, produced by Norman L. Brown, Glendale, Calif.

*Moroccan Cities*, 400 feet 16mm. black and white by Gwladys Sills, New York City.

*Murder By Magic*, 300 feet 8mm. black and white by Ad-Libber Productions. (See Pg. 350 Sept. '42 HOME MOVIES).

*Oliver Twist*, 4000 feet 16mm. black and white by David E. Bradley, Winnetka, Ill. (See Pg. 192, May '42 HOME MOVIES).

*Picnic Pest*, 200 feet 8mm. Kodachrome by Louis H. Hippe, North Hollywood, Calif.

*Pottery Making As a Hobby*, 400 feet 16mm. Kodachrome by V. L. Saint, Lyons, Kansas. (See Pg. 387 Oct. '42 HOME MOVIES).

*Revelation*, 400 feet 16mm. Kodachrome by H. J. Theiler, Whitinsville, Mass.

*Six To Six With Baby*, 200 feet 8mm.

• Continued on Page 441

• Dr. Richard L. Cassel (left) receives congratulations and Lloyd Bacon Trophy, top award in Home Movies' Annual Amateur Contest, from Lloyd Bacon, ace Warner Brothers' motion picture director. Ceremony took place on sound stage where Lloyd Bacon was directing scenes for his current production, "Action On the North Atlantic."







• Carefully chosen musical recordings played while screening films add much to picture presentation.

Fifth Symphony is a very fast allegro. The second is slow and soothing. The third is light and gay and the fourth is in march tempo. Each symphony usually contains contrasting fast and slow tempos and often the music of one symphony can be used to background an entire film.

The overture in many instances resembles the symphony. Some are complete in one or two 12-inch records while many run three to five records in length. Moods in overtures, as a rule, remain the same. There are exceptions, of course, as in the case of Rossini's famous William Tell Overture. Here the first part is quiet and peaceful, symbolizing dawn. The second part suggests a storm and the third, calm and peace again. The fourth and final part

# MOOD MUSIC FOR YOUR MOVIES

By ROBERT E. JOHNSON

SO many 8mm. and 16mm. films are being screened these days with sound and musical accompaniment that more and more amateurs have come to recognize the tremendous "lift" sound gives home movies. Result is that nearly every serious home movie filmer is now sound-minded but finds his ambitions thwarted for the time being through inability to purchase recording or sound equipment.

However, radio-phonographs and turntables are now to be found in a greater number of homes and, for those who intend to buy, such equipment may still be had from dealers. Actually, a simple record player is all the equipment required by the amateur who wishes to add elemental sound to his movie screenings. This elemental sound consists of music, and the right music played during the projection of a picture produces such an illusion of real theatrical sound that many amateurs are content to arrange an album of musical recordings for their films and leave the addition of sound effects and narrative for future experiment and development. Moreover, employing only music, there is none of the bothersome synchronization to contend with as when sound effects and spoken commentary are made part of the sound presentation.

There is more to playing music with a film than merely placing a phonograph record of one's choice on the turntable. Unless the selection is carefully chosen to fit the mood of the picture or of the particular sequence for which it is intended, the effect will be lost and the real purpose of the music nullified. It is necessary, therefore, that the amateur have a reasonable knowledge of the almost unlimited music available to him in the form of phonograph records, the content of the records, and the mood they convey.

Where sound is to consist of background music only, it is first necessary to analyze the film—break it down (theoretically) into scenes or sequences according to mood—fast, exciting, gay, etc.—and then select music to fit each mood. A library of about twenty well chosen records should supply the average amateur with all the musical accompaniment needed for his films.

String quartets and quintets, choral music, swing, and vocal renditions are not, as a rule, suitable for background music. Orchestral music is best and of this, symphonies, overtures and suites offer the best material to choose from.

In the symphony, each movement—and there are usually three or four—represents a different mood. For example, the first movement of Beethoven's

is opened with a Swiss trumpet call and continues a swift and exciting pace. It is this closing of the William Tell Overture that has become so famous as background music for many "chase" scenes in motion pictures.

A suite is best classified as a group of folk dance melodies. On one record we find quick changes in moods from jigs to gavottes, minuets, etc. The more modern suites resemble less of the folk dance style of music and are better suited to background motion pictures. Grofe's Grand Canyon Suite is a fine example of this. Some suites, as with Grieg's, are noted for their contrasting high and low tones which make it necessary to smooth out the abrupt changes with the volume controls when playing this type of music with pictures. Not every suit is suitable for motion pictures because of this.

Next step in the education of movie amateurs who plan using background music with pictures is to catalogue as many as possible of the more substantial and widely known compositions according to the mood of music they offer. Some amateurs have started actual catalogs, using a note book in which to list a recording they have heard and indicate mood or moods of the music it affords.

The reader will find the following analysis of recordings helpful in selecting music for playing with his movies. All of the record titles listed are to

• Continued on Page 438



# WHY DIDN'T MY FILM WIN ... ?

Some of the reasons why  
contest films failed to place

B y J . H . S C H O E N

**T**O amateurs whose films failed to place in HOME MOVIES' Annual Contest just closed, the editors feel an obligation to point out here the filming faults that kept many pictures out of the winner's circle. Of course, not all of the films that failed to place exhibited the shortcomings that will be analyzed here. Many receiving Honorable Mention, for example, provided dangerous competition for the trophy winners which were adjudged the better films after careful analysis and comparison by the contest staff.

Generally speaking, some filers failed to place in the contest because they sought to express themselves in an art, the implements and technique of which they had not yet fully mastered. They know how to thread and expose film in a cine camera, but have not, through study and practice, yet acquired a thorough knowledge of the many important elements that go together to make what is accepted as a good amateur motion picture.

The chief faults are catalogued and analyzed as follows:

*Errors in Exposure:* Over- and un-

der-exposure prevailed in many films, due chiefly to lack of attention to exposure chart or meter before shooting.

*Lack of Sharp Focus:* Where this was obviously due to the camera equipment, this fault was minimized by the judges; but many filers exhibited a carelessness in this department, were evidently those not yet trained to check focus before each shot.

*Unsteady Camera:* Next to excessive panning, nothing is more annoying on the screen than jittery camera movement. While a good tripod is the recommended corrective for this fault, it is nearly always possible to find a fence, wall, tree or lamp post on which to rest camera while shooting, thus insuring rock-steady pictures.

*Effect Transitions:* Some films contained far too many effect transitions such as dissolves, iris-dissolves, wipe-offs, etc. Some filers, once they acquire a skill in producing these effects, have a tendency to over-do them. There were many films in which practically every cut from a long or medium shot to a closeup was effected by means of a lap-dissolve. A lap-dissolve should be used sparingly and then only to cut from one sequence to another.

*Bad Splices:* There were several films received, review of which was

• Continued on Page 436

• Lack of titling, too, forced many otherwise good films out of the winners' circle. Painstaking titling paid dividends in trophy awards.



• Failure to use a steady camera support—



• To check exposures carefully—

• ... and to set focus sharply each time, contributed much to the failure of many films to win a place in the contest.







• Fig. 1—Wrong contrast in background. Here background dominates title text.



• Fig. 2—Here background is subdued, increasing contrast and readability of title text.

# BACKGROUND *facts* *for title makers . . .*

B Y G E O R G E W . C U S H M A N

**E**VERY title has a background. It may be no more than a plain black card, or it may be a beautiful picture. Each type of background has its place in a film, and the wise amateur will choose his title backgrounds carefully.

Backgrounds may be classified into many groups, starting with the plain, solid black background to the triple exposed moving background. All are interesting to make and powerful in the strength they add to a film.

Let's analyze for a moment the requirements of a good title background in order that we may select the type best suited for a given film or title. Technically speaking, a good title is one that is easily read. To be easily read the title should stand out from the background, or, in other words, have good contrast. Extreme contrast would consist of black over white, and if legibility is the prime requisite, white letters on a black card will afford maximum contrast. It is impossible to obtain good contrast in the film if the background is dark grey instead of flat black.

It frequently happens that some amateurs over-do this matter of contrast. They believe the background should be opaque and the letters white as snow. But no one has yet advanced a reason for this. Titles are still legible with only an average amount of contrast. This being true, it is then possible to bring about some design or pictorial effect in the background but still retain sufficient contrast with the white letters to keep them legible. Mottled backgrounds are always interesting. Backgrounds of rough fabrics such as burlap are popu-

lar, as are scenic landscapes, providing they are dark enough to permit lettering to appear prominently.

Another requirement of a background is that it should not be so obvious as to detract from text of the title. A pictorial background containing sharp detail would do this. Simplicity, therefore is preferable, and a slightly hazy or foggy out-of-focus appearance in the title background containing design is much better than wiry definition.

A good background, also, should conform to the theme of the film and remain in keeping with the subject. A picture of a locomotive, for example, would make an interesting background for the title "A Trip Through Old Mexico," but it would be most absurd if the trip recorded in the film had been made by automobile. Far better to have a shot of the car, or a scene of Old Mexico as the background.

Neutral backgrounds, such as mottled effects, birch bark, foliage, wall-paper, etc., are acceptable for practically any film. With a light background, such as birch bark and the lighter shades of wall paper, desired contrast is obtained by using black lettering. When using Kodachrome, contrast is gained through the use of different colors. But even with color titles, the appearance on the screen is better when maximum light and dark values are carried out between lettering and background.

We have been discussing, of course, backgrounds for main and credit titles, for these are the only titles for which pictorial or ornamental backgrounds should be used. For subtitles, the plain-

est of backgrounds should be used. Today, having become accustomed to sound movies, the public finds titles in motion pictures a deterrent to smooth flow of continuity. Therefore the fewer descriptive titles and the shorter they are, the better. If the subtitle is laid over an ornamental background, the eye is certain to be distracted by the decoration, and the title must remain longer on the screen if the spectator is to be able to read it completely and observe the background, too.

A question frequently asked is: "Should subtitle backgrounds be uniform in style and treatment, or can they be varied?" Best answer to this is, observe a book. Paper and style of type is uniform throughout the book. And so it should be with movie subtitles. Titles which are uniform in treatment lend unity to the film. In short, subtitles should consist of plain, unadorned backgrounds simply lettered. In Kodachrome, title backgrounds should be of one solid color with lettering in a contrasting color.

Why can main titles have picturesque backgrounds while sub-titles should not? First of all, a main title fades in and creates a softer, more dramatic effect on the screen than the sub-title. Second, it is slower in tempo and can remain longer, thereby giving ample time for viewing the background. Third, the main title does not retard the screen action, since the action has not yet begun. The effect of a well designed main title with appropriate background, can be tremendous in setting the stage for the picture about to follow. Done correctly it increases the desire to view the picture about to unfold.

It's one thing to decide upon a good background, but it's entirely something else to get it. What are some of the sources of good backgrounds? If a photographic background is desired, the wise amateur will take a few snapshots of his scenes while shooting with his movie camera. These may be enlarged and lettered for the titles. Magazine illustrations afford another source, presenting possibilities the amateur cannot easily duplicate with his own still

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• Two frame enlargements from the 16mm. amateur produced sound film "Obey Your Air Raid Warden" inspired by a popular phonograph recording of the same title.

**B**EING one of a group of cine-films with "connections" leading to professional sound recording equipment that I might use at any time, I long had wished to make a short musical sound film using an ordinary phonograph record as the basis of both the music and story. "Obey Your Air Raid Warden" is the result—a 100-foot sound-on-film short in 16mm Kodachrome.

"Obey Your Air Raid Warden" contains nothing new from a professional standpoint. From the amateur standpoint however, it is an interesting illustration of just what can be done with an ordinary phonograph record such as one might buy at any music shop. When we—my associates and I—planned the picture, we first cast around looking for a record that might easily be portrayed in a sound movie. We wanted it to tell a story and offer opportunity for some action on the part of the players.

The writer heard strains of Tony Pastor's recording of "Obey Your Air Raid Warden" wafted through his apartment window from a neighbor's radio several weeks before. It sounded promising, and the record was duly purchased. The first operation, after deciding definitely to do the film, was to jot down an outline of the tentative action. In brief, the song tells of eight rules to observe when an air raid warning sounds. We decided that a unique way of presenting these rules visually as well as aurally would be to print each rule on a black card. Inasmuch as the record had three male voices singing the ditty, we decided that the singers could bring those cards into position as the words were sung.

We would like to say at this time that none of the actors' voices were actually heard from the screen at any time. We merely went through the motions of singing while the record was played, much in the manner that Hollywood gives some of its glamorous stars professional singing voices. Without knowledge of our deception, however, we challenge anyone to view the picture and detect the process.

The eight-bar orchestral introduction was partially allotted to the main title, sharing time with an opening sound effect of a wailing siren. Camera angles

## HOW WE MADE A SOUND FILM

B Y H A R R Y H I L F I N G E R

were figured-out for the synchronous shots of the singers. We then discovered that there was a total of one full minute in which no words were sung, as the Tony Pastor group got in their "licks."

It seemed that the logical thing to accompany this musical interlude was a quick montage of the activities of various citizens during an actual black-out. These we decided to picture in a humorous vein, as will be described later.

With the tentative shooting script now planned, the first actual step toward making the film was to rerecord Tony Pastor's recording on 16mm. sound film. This was necessary in order to measure exact footages and so build the scenes for the picture, and was done at the Calvin Company studios on their professional Berndt-Maurer 16mm. recording equipment. We used a direct-

positive track instead of a negative track because we planned to make a composite print on Kodachrome. For all reversal work, including Kodachrome, the positive track is used instead of the negative track for technical reasons.

These preliminaries led to the actual photography of the sync. shots. White coats were worn by the three singers to give the black cards and lettering nice contrast. Two American flags were criss-crossed in the background, with the Air Raid Warden emblem placed between them. During rehearsals in which lip movements were matched with the recording, our original record was played on a highly accurate turntable running at constant speed. This insured that lip movements would correspond exactly on our sound track.

The sound track could not be played

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- Snow scenes are among those most frequently over—or under-exposed. But they can be salvaged and made screenable by simple reducing or intensification processes.



Wash'n. State Prog. Comm.

# SALVAGE *those over-or under-exposed shots*

BY STANLEY E. ANDREWS

AN important thing often overlooked by the movie amateur is the fact that an over- or under-exposed scene, if it was shot on panchromatic film, need not become a total loss. It can, by the processes of reduction or intensification, be restored almost if not entirely to normal. Unfortunately, this is not possible with Kodachrome; but with black and white film, if one or two scenes—or even the entire roll—turns out over- or under-exposed, the film can be made screenable and by the amateur himself.

While we purposely avoided detailing the extensive routine of processing reversal film in the preceding article (October issue), we do not hesitate to set forth here the simple home procedure by which any amateur can salvage his exposure mistakes.

While it is true that the processing laboratory takes care of some of the amateur's errors in exposing film, it is understandable there must be some limits to the corrective ability of modern automatic processing equipment. And if a

film is greatly over- or under-exposed, the laboratory can only partially correct it.

When a roll of film is received and you find the most important scene of all is under-exposed, you can clip it out of the roll, go into the kitchen or bathroom, and with the aid of a few chemicals, a developing tray or suitable substitute, subject the film to corrective treatment. The treatment given the film is termed reducing. There are a number of prepared reducers on the market, but the formula most popular and easiest to handle is "Farmer's Reducer." It consists of the following ingredients and should be prepared immediately before using as it decomposes rapidly after mixing together the A and B solutions:

## Solution A

Water.....1 Oz. (32.0 cc)  
Potassium Ferricyanide  
.....15 grains (1.0 gram)

## Solution B

Water.....32 Ozs. (1.0 liter)  
Hypo.....1 Oz. (30.0 grams)

Where only short lengths of film such as individual scenes are to be reduced, a developing drum or rack such as used in the reversal process is not necessary. Instead, two photographic trays are all the equipment required—one to hold the reducing formula and one for the washing water. Where regular photographic trays are not available, two glass refrigerator trays or deep china or porcelain kitchen utensils will serve the purpose.

Prepare the film to be treated by subjecting it to a thorough wetting in clear cold water. As soon as the film has been soaked sufficiently, prepare the reducing bath by mixing solutions A and B together in the second tray and immersing the film at once. The film should be constantly agitated while in the solution. It should be inspected frequently to determine when reduction has reached the desired point. Then film should be removed to the tray of fresh water and washed thoroughly before drying.

The mixed formula, of course, will have to be destroyed as it cannot be stored successfully. However, the solution already prepared and in the tray will treat more than one strip of film, providing the work is done all at once. New solution will have to be added only where the process is prolonged and the solution becomes too weak to perform within the customary time.

To correct an *over-exposed* scene or section of film, an entirely different formula must be used, although the process of treating the film is practically the same. Let us take one of the badly over-exposed scenes which we deleted from a roll of film sometime ago and correct it. We'll give it a bath in a compound intensifier solution which should bring the image up to as near normal as possible depending upon the extent of over-exposure.

Placing the film in a tray of cold water, as before, we allow it to soak thoroughly. This bath in cold water is absolutely necessary in order to completely soften the emulsion to allow quick and even penetration of the intensifier solution.

The following formula is the only

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• Personal film records of the outstanding men of this war will prove invaluable in years to come.



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# Today's Movies, Our Future History Books

B Y J A C K I R W I N

**M**OVIE amateurs who fail to take advantage of the unprecedented opportunities existing to build a motion picture library of today's history-making events, are missing one of the best bets in their cinematic careers. Already hundreds of amateurs are keeping their cameras busy recording the changes taking place almost daily in our economic life—the draft of men, tire shortage, sugar and gasoline rationing, women in uniform and in industry, etc.—factual motion pictures which will prove of immeasurable historic value in the future.

The more important events, however, which underlie the great changes taking

place in our every-day life are, for the most part, outside the reach of amateur cameras. But motion picture records of these events in both 8mm. and 16mm. are being made available. Their future historic value is as yet not fully appreciated. But five or ten years from now when din of the present strife has subsided and these days become less vivid in our memories, there will be times when a factual motion picture record of this eventful 1942 will prove immensely valuable and educational.

Bringing to the amateur motion picture screen practically every major event of importance occurring during 1942 is

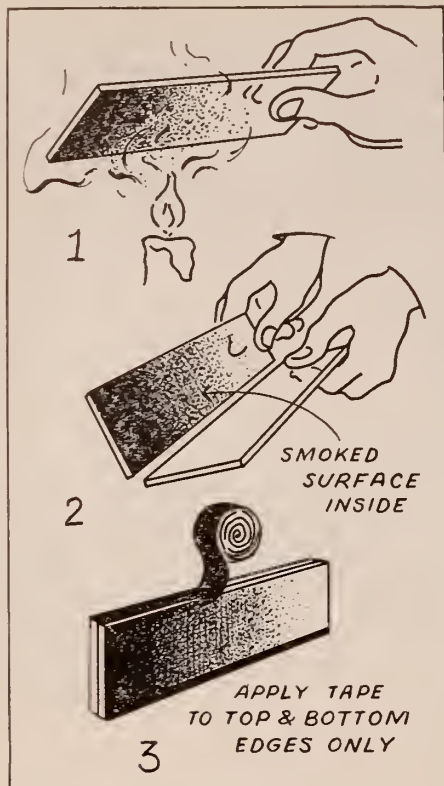
• Continued on Page 435



• Pictured here are some of the events, motion pictures of which go together to make up Castle Films' "News Parade of 1942."



# THE EXPERIMENTAL



## Fading Glass

An effective fading glass for making fade-ins and fade-outs can be made from two pieces of clear, flawless window glass  $1\frac{1}{2} \times 4$ ". Partially smoke surface of one glass over a candle flame as shown in sketch, darkening glass from clear to full opaque from point in center to one end. Make sure not to scratch smoked surface.

Place second piece of glass over smoked surface of treated glass, then seal together, using scotch or adhesive tape applied over the top and bottom edges only.

To make a fade-out, pass glass before lens while camera is in motion so that clear area moves across lens first.

## PASS 'EM ALONG!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels. Extraordinary ideas will bring you a roll of film.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

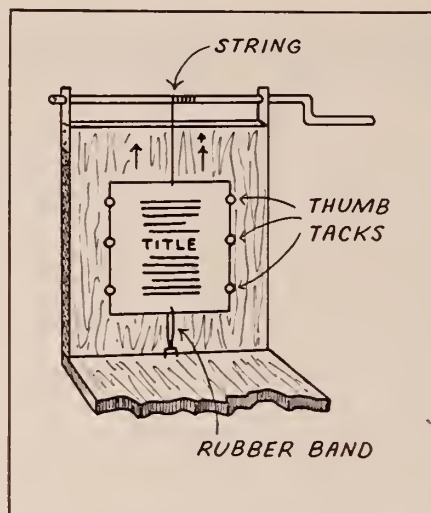
Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward it forward adaptable to your use.

Stop camera when opaque area completely covers lens. To make a fade-in, reverse this procedure.—C. D. Everest, Burbank, Calif.

## Emergency Aid

It is not uncommon for a splice to break after it has passed through projector gate, thus causing the break to go unnoticed and the film to pile up on the floor instead of going to take up reel.

A handy item in an emergency of this kind is a piece of soft flannel with which to clean film of dust as it is being wound back upon the reel. Fold flannel around film so it covers both sides and hold with fingers, applying just enough pressure to remove dust particles as film passes between the folds. A drop or two of carbon tetrachloride will insure removing all dust, dirt and oil.—H. I. Jamison, Toronto, Ont.



## Scroll Titler

Scroll titles—those with more than average number of lines which must be moved vertically to permit reading of entire title—may be filmed easily without elaborate "scroll" attachments. By using a wooden or celotex title board and attaching a takeup made of bent heavy wire above it, as shown in sketch, title can be lettered on heavy paper or cardboard then placed on title board and held in position by six large-head thumbtacks, as shown. Thumbtacks do not pierce title card but are inserted in title board so only heads of tacks extend over the title. Thus a track is formed for the title card to move within in the scroll action.

A rubber band is attached to lower

end of title card and secured at bottom of titler. This serves to apply proper tension on card so it will move smoothly as it is being drawn upward when takeup crank is turned at top of title board.—K. L. Morison, Boston, Mass.

## Title Backgrounds

There are occasions when it is desirable to use for a title background, the pages of a book, a map, poster, picture, etc., on which it is impractical to letter the title text. One way to complete the title, of course, is to film the background object, then wind back film and superimpose the title.

A more practical way is to place the background object on a table, then lay a panel of glass above it supported by blocks of wood of sufficient height. The title letters may then be arranged on the glass surface and the title and background filmed together at one time.

With a little attention to placing lights, attractive shadow effects from the letters can be made to fall upon the background.—F. G. Halperin, Denver, Colo.

## Film Shipping Box

Offering durability and utility in film shipping containers is a wooden box with lid which provides for owner's name and address permanently lettered on one side, and reversing of lid for affixing label carrying name and address of person to whom film is to be shipped.

Lid is secured in place by four screws instead of nails, making it easy for container to be used over and over again. When film is to be returned to owner,





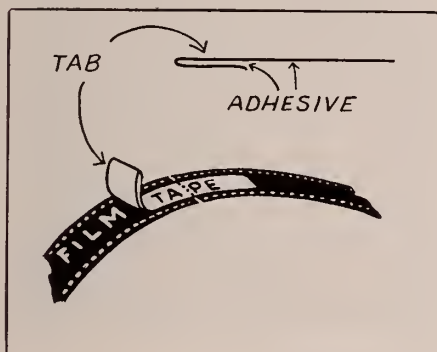
# CINE WORKSHOP

*gadgets, tricks &*

*shortcuts contributed by Cinebugs*

lid of container is reversed so owner's name and address appears on outside.

Shipping containers of this kind are easy to make in spare time from lightweight lumber easily obtainable. D. E. Forrest, Baton Rouge, La.



## Secures Film

If you've switched to scotch or adhesive tape to replace rubber bands as a means of securing ends of film on your projector reels, the tape will be much easier to remove each time if one end is folded back for a distance of  $\frac{1}{4}$  or  $\frac{1}{2}$  inch on gummed side as shown here. This forms a convenient tab which may readily be gripped with the fingers in unwinding the film, particularly where film does not quite fill the reel making it necessary to insert fingers some distance into the reel to reach the film.—B. C. Dernier, Toledo, Ohio.

## Leaders

An idea which serves a dual purpose is that which involves using white leaders at the beginning of reels and black leaders at the ends.

White leaders at beginning of reels serve to indicate reel is rewound and ready to project. Black leaders at end of reels provide a better "closing" of the film presentation. They allow time to switch off projector lamp and thus prevent the white flash that usually appears on screen when end of film passes through projector.—I. J. Kalminson, Brooklyn, N. Y.

## Single Frame

If yours is an early model Keystone 8mm. camera, you can obtain consistently even single frame exposures without altering camera by the following method:

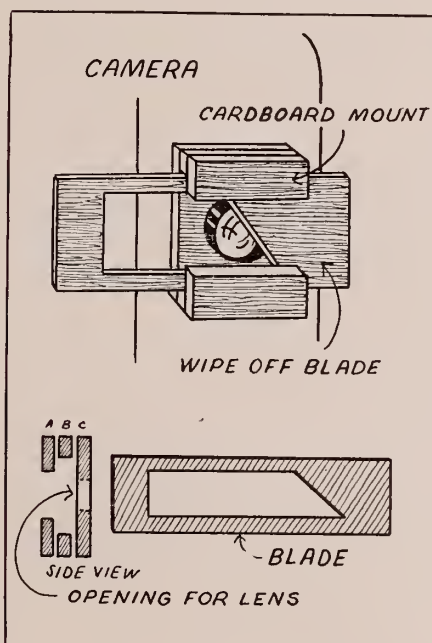
Allow motor to run down completely. Then, wind motor spring one and one-half turns. This produces enough pressure in the motor spring to permit

flicking the starting button with finger and obtaining a single frame exposure. Exposure speed will be just half of that at regular 16 f.p.s. camera speed.—A. B. Cornell, Joplin, Mo.

## Wipeoff Device

A simple device for making wipeoff effects may easily be put together by any amateur for either 8mm. or 16mm. cameras. Obtain a piece of heavy cardboard,  $\frac{1}{8}$  to  $\frac{3}{32}$  of an inch in thickness, and cut out pieces to form the wipe blade mount as shown in sketch. No dimensions are given here as figures differ for each make camera. However, wipeoff blade should be wider by  $\frac{1}{4}$  inch than diameter of lens barrel. With this dimension established, size of mount which fits over lens can be determined.

With cardboard pieces cut to proper size, glue them together in "A, B, C" order shown in sketch. A hole should



be carefully cut or drilled in center of piece C to permit a snug fit over camera lens.

Wipe blade should be cut from a thin but rigid piece of black paper or cardboard  $\frac{1}{32}$ " in thickness. Using sharp pocket knife or razor blade, cut out open area of blade as shown. When inserted in the mount, blade should move smoothly when passed from left to right or vice versa.

To produce wipe effect with this gadget, blade should be set with open area before lens. When wipe is to be started, blade is moved at desired speed across

lens until lens is covered.—G. H. Irion, Massillon, Ohio.

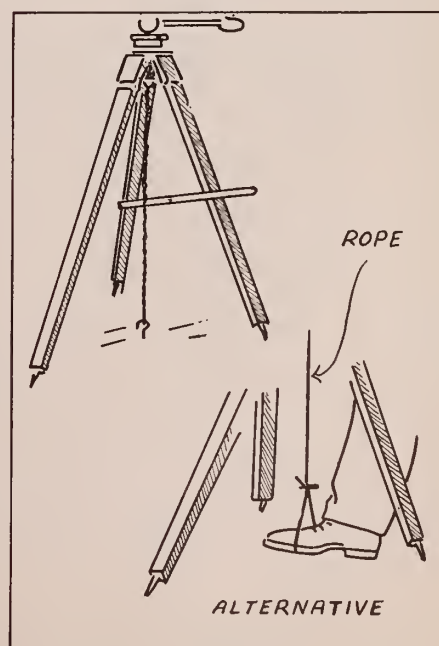
## Reinforce Splices

A remedy for chronic splice-parting is the reinforcement of all splices with transparent scotch tape. On shiny side of film, apply short piece of tape the width of the picture frame.—E. F. Greene, Seattle, Wash.

## Tripod Anchor

Here is an idea that's helpful when filming with camera mounted on tripod from an unsteady platform such as that of a train, top of an automobile, etc. To prevent tripod slipping or being shaken from its position, a piece of clothesline tied to tripod screw or top of tripod and extended to a screwhook in the floor will, when tightened with turns of a short stick, anchor tripod securely.

Where it is impractical to use screwhook in floor or platform, a loop or stirrup made at lower end of rope provides means of using foot to apply necessary force to hold tripod steady.—J. K. Lambert, Albuquerque, N. M.



# Home movie LIBRARIES

Where to rent or buy 8mm. and 16mm. films

**T**O augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

## CALIFORNIA

### HOLLYWOOD

Bailey Film Service  
1651 Cosmo Street

Bell & Howell Filmosound Library  
716 N. La Bree Ave.

Castle's Inc.  
1529 Vina Street

Morgan Camera Shop  
6262 Sunset Blvd.

### LONG BEACH

Winstead Bros., Inc.  
244 Pine

### LOS ANGELES

Films Incorporated  
1709 W. 8th Street

### SAN FRANCISCO

Bell & Howell Filmosound Library  
Photo & Sound, Inc.  
153 Kearny St.

Robert Crawford Studios  
235 Pine Street  
Telephone: YUkon 1234

### SANTA MONICA

Stewart Photo Company  
1257 Third Street

## CONNECTICUT

### WATERBURY

Majestic Pictures  
P. O. Box 1125

## DISTRICT OF COLUMBIA

### WASHINGTON

Bell & Howell Filmosound Library  
1221 G St., N. W.

## ILLINOIS

### BERWYN

Colonial Camera Shop  
6906 Windsor Ave.

### CHICAGO

Bell & Howell Filmosound Library  
1825 Larchmont Ave.

Films Incorporated  
64 E. Lake Street

General Camera Company  
2308 West Devon Avenue

## INDIANA

### INDIANAPOLIS

W. Stuart Bussey  
17 East St. Joseph St.

## IOWA

### MASON CITY

Decker Bros.  
209 No. Federal Ave.

## KANSAS

### WICHITA

Jeff's Camera Shop  
139 N. Broadway

Lewis Film Exchange  
216 East 1st St.

## MASSACHUSETTS

### BOSTON

Don Elder's Film Library  
739 Boylston St., Dept. HM.

Frank Lena and Company  
5 Little Building

## MICHIGAN

### DETROIT

Detroit Camera Shop  
326 State Street

## NEW YORK

### ALBANY

Albany Camera Shop Rental Library  
204 Washington Avenue

### KENMORE

Nixon Camera & Photo Supply Co.  
2811 Delaware Ave.

### NEW YORK

Bell & Howell Filmosound Library  
30 Rockefeller Plaza

Films, Incorporated  
330 W. 42nd St.

Walter O. Gutlohn, Inc.  
25 West 45th St.

Habar & Fink, Inc.  
12-14 Warren St.

Mado Photo Supply  
16 West 47th St.

National Cinema Service  
69 Day Street

## OHIO

### CINCINNATI

Ralph V. Haile & Assoc.  
215 Walnut St.

### DAYTON

Dayton Film (8-16) Rental Libraries  
2227 Hepburn Ave.

## OREGON

### PORTLAND

Films Incorporated  
314 S. W. 9th Avenue

## PENNSYLVANIA

### PHILADELPHIA

Kunz Motion Pictures  
1319 Vine Street

## TEXAS

### DALLAS

National Ideal Pictures, Inc.  
2024 Main St.

## WEST VIRGINIA

### CHARLESTON

Elmer B. Simpson  
816 W. Virginia St.

*If you want a  
FILM to show*

... NEWS OF TIMELY SUBJECTS  
FOR HOME PROJECTORS



## War Films

Castle Films are distributing a number of films produced by authority of the Office of War Information. These pictures were conceived to keep the public informed on the various aspects of the War effort. All of the films are in 16mm. sound and priced at actual print cost. A 350 ft. subject, for example may be had for only \$7.20.

Titles of subjects are as follows: Aluminum, Bomber, Building a Bomber, Tanks, Building a Tank, Power for Defense, Ring of Steel, Lake Carrier, and Women In Defense.

Further information regarding content and prices of films may be had by writing Castle Films, R. C. A. Bldg., N. Y. City.



## Scientific Films

"Making the Dead Appear To Live" is title of one film in a new series on scientific subjects just announced by Bell & Howell Filmo-sound Libraries. Demonstrated in this film is what happens to specimens sent to museums by scientific expeditions. Fish, mammals, etc., are mounted and finished in life-like appearance.

Other subjects in this series are: Yellowstone Wildlife, Let's Look At Trees, Quetzal Quest, Desert in Bloom, and Pea Fowls of Indo-China.



Films are available for both rental and sale. Inquiries should be addressed to Bell & Howell Filmosound Library, 1801 Larchmont Ave., Chicago, Ill.



### Welding Films

General Electric Company reports that over 2000 reels of their 16mm. instructional series, "The Inside of Arc Welding" produced by the Raphael G. Wolff Studios of Hollywood, are now in circulation throughout the nation. The films are being used by Army, Navy and vocational schools in speeding and facilitating training of arc welding operators.

Made in full color as well as sound, the series is six reels in extent. Each reel was so conceived it may be shown independent of the others, treating completely as it does one phase of arc welding procedure.

Further information may be had from General Electric Co., Schenectady, New York.



### Castle Cartoons

"Puss 'n Boots" and "Dick Whittington's Cat" are two new fairytale fun cartoons just released by Castle Films, N. Y. City. The first is an exciting rescue story in which Puss and his kitten family turn tables on a wicked Ogre. The latter film concerns a cat afraid of mice. Aided by his nine ghostly lives the cat drives the pesky mice from the palace.

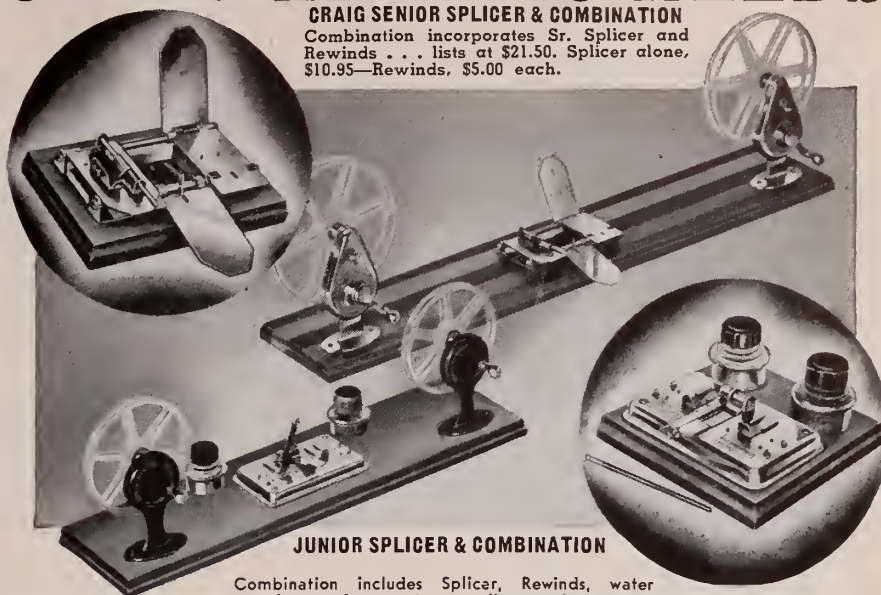
Both films are available in either 8mm. or 16mm. from the usual sources and at usual Castle Films prices.

### Official Films

Official Films, Inc., 425 Fourth Ave., N. Y. City, announces that Volume 3 of their "1942 News Thrills" is now available for release. This latest Official

## CRAIG EDITING NEEDS

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film contains news in action-pictures of the following events:

U. S. Rangers raiding Dieppe in collaboration with Canadian and British troops; U. S. Marines capturing Solomon Islands; United Nations stopping Rommel's advancing Axis columns; and 1100 U. S. and British planes bomb Germany.

"1942 News Thrills" is available in several lengths and prices in both 8mm. and 16mm.

### New Catalog

Schools, Churches, Social clubs and home movie enthusiasts will be happy to learn that Post Pictures Corp. is now issuing a new catalogue listing 16mm. sound films for non-theatrical use. This catalogue contains a large and diversified selection of short subjects and full length features made by outstanding producers. All the films included have been selected for their wide appeal, educational or recreational value, and excellent presentation; for which Post Pictures have obtained exclusive distribution rights.

Special attention is called to a group of films including "Flip the Frog," "Poetic Gems," "Mickey McGuire Come-

dies," and others which are offered at new low prices.

The catalogue can be obtained by writing Post Pictures Corp., 723 Seventh Avenue, New York, N. Y.

### Films for Freedom

An attractive red - white - and - blue brochure just issued by the Filmosound Library division of Bell & Howell and titled "Films That Fight for Freedom" illustrates and describes the many 16mm. motion pictures which they have available on the subject of civilian defense.

War reports by American and United Nations cameramen, civilian defense, democratic principles, aviation, industrial training, emergency first aid, victory gardening, life of friendly neighbors, religion, general education and morale-building recreation — are the headings, and outstanding new films are listed under each.

There is also a discussion of how to get equipment, and an offer of a free film "How Motion Pictures Move and Talk." Copies of the "Films That Fight for Freedom" folder can be obtained free by writing Bell & Howell, Filmosound Library, Chicago, Ill.

## We made a sound film . . .

• Continued from Page 427

or an ordinary sound projector while we matched lip movements because the speed of these commercial machines was found not accurate enough. We used a synchronous motor on our Cine Special camera, too. This motor drove the camera at exactly 24 f.p.s., corresponding to our sound track speed. An effort was made to keep our scenes as short as possible for two reasons: first, to make it easier to keep lip movements synchronized with the record with less memory work and second, to allow opportunity to vary the camera angle and so reduce the monotony of a single camera position throughout.

Our "beer parlor" scene opened with a table, supposedly in a tavern, with a bright, red-checked table-cloth over it, and with several beer bottles, glasses, bottle caps, etc., serving as appropriate props. This scene opened showing the top of the table, then the camera slowly panned down and at a given cue, three inebriates in various states of disarray poked their heads out from underneath the table cloth and warned, "Stop, Look and Listen." As the table cloth dropped, a "downwipe" took us to the next scene.

Our second shooting session took care of the "gag" scenes used to fill-in the 45-second interval of music. Our first

scene was to show a robber opening a safe. We faded the music slightly, then brought-in a siren strong shortly after the scene started. The air raid warden taps the thief on the shoulder and points to his light. The ludicrous reaction of the thief is to turn off his light and wait for the raid to end, ostensibly to resume operations.

Our next scene was of a couple on a divan, obviously too shy to get together. As the air raid sirens sound, however, the male of the duet extinguishes the nearby table lamp. The gal responds quite surprisingly by jumping into his lap. We used a special blue light to illuminate the set after the room lights were snapped off.

Later in the picture, there was another ten-second interval during which there were no words to sing, and we found it necessary to fill-in with other photography. We devised a short montage showing various lights going off, switches being pulled, etc., with the sound of airplanes from a stock sound track supplying sound simulating a real air raid.

For those who might ask how we matched the lip movements to the sound track during editing, we can say it was just a matter of reading lip movements



on a Moviola film editor and positioning the sound track accordingly. Each scene had to be synced separately, of course. It was not possible to use the professional clap boards for a picture of this sort.

During editing, we also made two sound tracks. One track, the original music track, remained uncut. The other contained the sound effects and was later rerecorded with the music into one track for printing purposes. The photography was first edited as a black-and-white "scratch" print. This practice is common in both the professional and commercial fields. This cheap "scratch" print of the color film serves the purpose of protecting the original until the picture is assembled in its final form. At that time, the originals are assembled to match exactly the work print.

As a final touch the film was effect-edited by a Calvin Company staff editor. Fade-outs, dissolves and various wipes were added.

The picture screens for just a little over three minutes. Our "End" title was superimposed over the last few seconds of singing action. The credit title following this contained as sound only the drone of planes. Photography was done by Lloyd Thompson, scenario and editing by the writer with the assistance of Bob Davis, and art work by Fred Kautzman, all of Kansas City, Mo.

## Movies, future history books . .

• Continued from Page 429

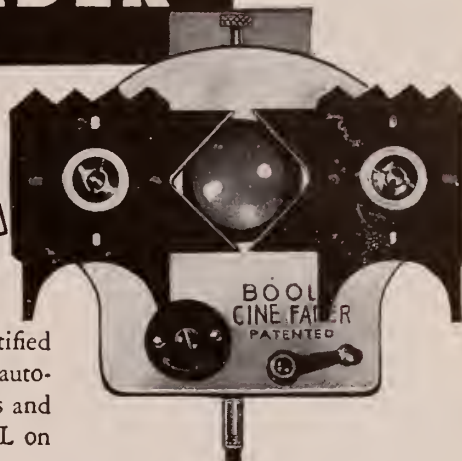
Castle Films' "News Parade of 1942" now being sold through camera shops, department stores, visual aids distributors and wherever 8mm. and 16mm. motion pictures are on sale or rented.

Subject to last-minute changes, the job of editing the stupendous events of the past year into a vivid, comprehensive reel has been completed. This year's "News Parade" is, for Americans, the most significant of them all, embodying as it does almost a full pictorial year of the United States at war. The News Parade of the Year is particularly important because it is the only known film covering the news of the entire year.

For us, naturally, the war activities of Americans are of most interest. The News Parade this year features not only the "global war" as a whole, but also our relationship to it. There are vivid scenes of our armed forces in Iceland, the British Isles, China and India. Somehow, these pictures of Americans on the far-flung battle fronts do more than anything else to bring home the

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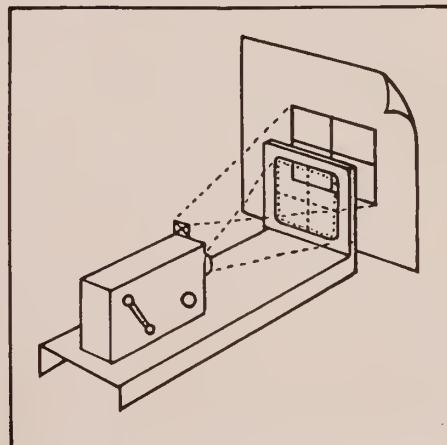
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Available for every popular make and model 8mm. and 16mm. cine camera are these simple centering guides that assure quick, accurate centering of camera with title board—regardless of size of title cards used.



Merely place guide in card holder (with typewriter titlers) line up through camera viewfinder, and shoot title. Large title areas require enlarging guide lines with ruler and pencil according to illustrated instructions.

Centering guides, printed on durable paper stock, available for the following cameras::

8MM. REVERE (ALL MODELS)	8MM. KEYSTONE
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8MM. CINE KODAK 20	16MM. FILMO "141"
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Sgl. 8—33 ft. 45c; 100 ft. \$1.00; 400 ft. \$3.50;  
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100 ft. and 50 ft. 16mm. .... 10c  
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unity of the war—the "oneness" of the struggle.

Scenes of severe air-fighting are shown around the vital outposts at Dutch Harbor, Alaska, Port Moresby, New Guinea, and Darwin, Australia. The fury of the Jap attacks on these strategic points shows their importance as military bases. As the coverage of the global conflict continues, we gain insight to the never-ending Battle of the Atlantic. Ships go down—too many of them for comfort—but we see also the steadily tightening measures of counter warfare, from giant convoys to depth-bombing patrol planes.

Next reviewed is war on the home front. War Production Board Chairman Nelson gives a grim warning that we are not yet doing our best. There are glimpses of just a few of the weapons that soon will make our enemies sing a different tune. Tanks in mass production. Gigantic seaplanes take the air. The new Army Commando Planes to carry air-borne infantry and even Jeeps and artillery! New Liberty ships slide

down the ways in ever increasing numbers. New fighting vessels are launched. The scene shifts to our neighbors to the south. Mass demonstrations hail the entry of Brazil into the war—another link in the United Nations' chain!

Amazing action shots are seen of Russia engaged in her life-and-death struggle against the ruthless invaders. Russia fights on, adding new leaves to her laurels and gaining precious time for her allies to mount an offensive. England's Churchill flies to Moscow for a series of vital conferences with Stalin.

The prelude to the second-front offensive which must come is seen in the ever-growing strength and fury of the R. A. F. attacks on Occupied France and Nazi Germany. American bombers participate! Then the daylight Commando and American Ranger raid on Dieppe, France is shown, the real tip-off to the serious business ahead. Other as yet un-announced last-minute shots to reach Castle offices complete this historic moving picture. These films will be the "collector's items" of the future.

## Why didn't my film win . . .

• Continued from Page 425

interrupted by frequent parting of splices. It is unfair, of course, to expect the judges to patch films as they review them and the interruptions thus caused detracted from the films' appeal.

In addition to the above faults in use of picture making equipment, many pictures failed because of lack of continuity, bad sequencing, or inadequate titling and editing. Outstanding perhaps, was the lack of close-ups in many films—pictures would begin, roll on, and end all in long shots without a single long or medium shot cut in to emphasize important points. With one picture in particular, its success depended upon a surprise twist in the final scene. Yet this scene was played in a medium shot instead of the tight closeup that would enable spectators to catch the gag instantly to make it successful.

Inadequate or just poor titling continues to be the one big stumbling block of many amateurs. Lack of sufficient descriptive titles tops the list of shortcomings, with poor title composition next. Technical quality of titles, surprising enough, was considerably better than in previous years, proving that amateurs are learning *how* to make titles. Many, however, tired easily; made a main, end, and possibly one or two sub-titles for their films, and called it a day. This criticism applies, of course, where the film definitely needed more titles to explain the picture and make it

more coherent. Many contestants need to study more the art of composing a descriptive or spoken title, to understand the magic which well-worded titles impart to a picture. "White Waters" which placed first among the documentary films and received the achievement award for titling is a splendid example of fine title composition. The captions aroused interest in the picture at once and held it until the final scene.

Many contestants, especially those who submitted travel and vacation films, failed to maintain interest in their pictures through the medium of sequencing built on patterns of long, medium and closeup shots. Behind this fault, of course, was the lack of forethought in planning a filming expedition. In many films, there were shot after shot of scenic vistas, but few interest-holding sequences of people doing things within the scenes. By neglecting the human interest angle and failing to inject interesting shots of subjects close to everyday life, these filmmakers left out the real motivating factors of their pictures.

Last and no least important, many pictures lacked a general theme. Obviously these films were not planned as contest entries at the time they were photographed, but were sent in later after the whole had been spliced together and titled. Here, drastic cutting and re-titling would have done wonders. There were several entries in the contest run-



ning hundreds of feet in length that might be trimmed as much as 50 per cent and thus become the equal of many trophy winners.

Indeed, except where poor photography prevails, almost every film that did not place in the contest can be im-

proved by re-editing, re-titling, or both.

In short, a clear cut idea, good photography that includes interesting camera angles and closeups, plus a ruthless use of the scissor in editing, and adequate titling invariably land a film in the winners' circle.

## Guide to indoor exposures...

**W**INTER time is indoor filming time—time to get out photofloods and reflectors for filming movies of festive days ahead—Thanksgiving, Christmas and New Years.

A guide to quick exposure setting where photofloods are used is the table below which is based upon use of photofloods with approved reflectors and careful attention to footnote data.

### EXPOSURE TABLES FOR PHOTOFLOOD LAMPS

For Use with Good Reflectors

Photoflood Lamps	Distance Lamps to Subject in Feet	*Diaphragm opening for films with Weston Mazda speeds of:									
		3	5	6	8	12	16	20	40	64	
One No. 1 Lamp	3 1/2	.....	f2.8	.....	f3.5	f4.5	f5.6	f6.3	.....	.....	
	4	.....	.....	f2.8	.....	f3.5	f4.5	f5.6	f8	.....	
	4 1/2	f1.9	.....	.....	f2.8	.....	f3.5	f4.5	.....	.....	
	5	.....	.....	.....	.....	.....	.....	.....	f6.3	f8	
	5 1/2	f1.5	f1.9	.....	.....	f3.5	.....	f5.6	.....	.....	
	6	.....	.....	f1.9	.....	f2.8	f3.5	.....	f6.3	.....	
	6 1/2	.....	.....	.....	.....	.....	.....	f4.5	.....	.....	
	7	.....	f1.5	.....	f1.9	.....	f2.8	.....	f5.6	.....	
	7 1/2	.....	.....	f1.5	.....	.....	.....	.....	.....	.....	
	8	.....	.....	.....	.....	.....	f2.8	.....	f4.5	.....	
	8 1/2	.....	.....	.....	.....	f1.9	.....	f3.5	.....	.....	
Two No. 1's or One No. 2 or One No. R2	9	.....	.....	.....	f1.5	.....	f1.9	.....	.....	.....	
	10	.....	.....	.....	.....	f1.5	.....	f1.9	f2.8	f3.5	
	11	.....	.....	.....	.....	.....	f1.5	.....	.....	.....	
	3 1/2	f3.5	.....	f4.5	f5.6	f6.3	f8	.....	.....	.....	
	4	.....	f3.5	.....	f4.5	f5.6	f6.3	f8	f11	.....	
	4 1/2	f2.8	.....	.....	f4.5	f5.6	f6.3	.....	.....	.....	
	5	.....	f3.5	.....	f4.5	f5.6	.....	.....	f11	.....	
	5 1/2	.....	f2.8	f3.5	.....	f5.6	f8	.....	.....	.....	
	6	f1.9	f2.8	.....	f4.5	.....	f4.5	f6.3	f8	.....	
	6 1/2	.....	.....	f2.8	f3.5	.....	.....	f5.6	f6.3	.....	
	7	f1.5	f1.9	.....	f2.8	f3.5	.....	f5.6	f6.3	.....	
Three No. 1's or One No. 2 and One No. 1	8 1/2	.....	f1.1	.....	f2.8	f3.5	.....	f4.5	.....	.....	
	9	.....	f1.5	f1.1	f1.9	.....	f2.8	f3.5	f4.5	.....	
	10	.....	.....	.....	f1.5	.....	.....	f2.8	f3.5	f4.5	
	11	.....	.....	.....	.....	f1.5	.....	f1.9	f2.8	f3.5	
	12	.....	.....	.....	.....	.....	f1.5	.....	.....	.....	
	12 1/2	.....	f1.5	f1.9	.....	f2.8	.....	f4.5	f5.6	.....	
	14	.....	.....	.....	.....	.....	.....	.....	.....	.....	
	15	.....	.....	.....	.....	.....	.....	.....	.....	.....	
	16	.....	.....	.....	.....	.....	.....	.....	.....	.....	
	3 1/2	.....	f4.5	f5.6	f8	f8	f11	.....	f16	.....	
	4	f3.5	.....	f4.5	f5.6	f6.3	f8	.....	.....	.....	
Four No. 1's or Two No. 2's or Two No. R2's or One No. 2 and Two No. 1's or One No. 4	4 1/2	.....	f4.5	.....	f5.6	f6.3	f8	.....	f16	.....	
	5	.....	.....	f4.5	.....	.....	.....	f8	f11	.....	
	5 1/2	f2.8	f3.5	.....	f4.5	f5.6	f6.3	.....	.....	.....	
	6	.....	.....	.....	f4.5	.....	.....	f6.3	.....	.....	
	6 1/2	.....	.....	f3.5	.....	f5.6	.....	.....	.....	.....	
	7	.....	f2.8	.....	f4.5	.....	.....	.....	f11	.....	
	7 1/2	.....	.....	f3.5	.....	f5.6	.....	.....	.....	.....	
	8	f1.9	.....	f2.8	f3.5	f4.5	.....	f5.6	f8	.....	
	8 1/2	.....	.....	f2.8	f3.5	.....	f4.5	f6.3	.....	.....	
	9 1/2	.....	.....	.....	.....	.....	.....	.....	f8	.....	
	10	f1.5	f1.9	.....	f2.8	f3.5	.....	f5.6	f6.3	.....	
	11	.....	.....	f1.9	.....	f2.8	.....	f3.5	f4.5	.....	
	12	.....	.....	.....	.....	f2.8	.....	f4.5	.....	.....	
	13	.....	f1.5	f1.9	.....	.....	.....	.....	f5.6	.....	
	14	.....	.....	f1.5	.....	.....	.....	.....	.....	.....	
	15	.....	.....	.....	f1.9	.....	.....	f2.8	.....	.....	
	17	.....	.....	.....	f1.5	.....	.....	f3.5	f4.5	.....	

\*For Weston speeds of popular films refer to Exposure Meter Guide on another page. (See Table of Contents.)

This data based on interiors and subjects of medium color.  
For light colored subjects and interiors close diaphragm one-half stop.  
For dark colored subjects and interiors open diaphragm one-half stop.

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# Mood Music for Movies . . .

• Continued from Page 424

be found in the libraries of average music stores and are listed here according to mood:

## Calm and Peaceful

Spring Song (Mendelssohn)  
 Narcissus (Nevin)  
 Hungarian Rhapsody II (Liszt)  
 Afternoon of a Farm (Debussy)  
 Andante Cantabile (Tchaikowsky)  
 William Tell Ovt. (1 & 3) (Rossini)

## Sad, Slow

River Moldau (Smetana)  
 Largo-New World Symp. (Dvorak)  
 Valse Triste (Sibelius)  
 Andante Cantabile (Tchaikowsky)

## Light

Mignon Overture (Thomas)  
 Poeme (Fibich)  
 Anitra's Dance (Peer Gynt) (Griegg)  
 Benvenuto Cellini Overt. (Berlioz)  
 Dance of the Hours (Ponchielli)

## Gay

Poet and Peasant Overture (Suppe)  
 Entry of the Gladiators (Fucik)  
 Parade of Wooden Soldiers (Jessel)  
 Zampa Overture (Herold)  
 Bartered Bride-Ballet (Smetana)  
 Dance of Mirlitons (Nutcrack. Tchaik)

## Fast

Light Cavalry Overture (Suppe)

Hungarian Dances 5 & 6 (Brahms)  
 Pique Dame Overture (Suppe)  
 Prelude in G minor (Rachmaninoff)  
 Hungarian March (Berlioz)  
 Tannhauser Pt. 2 Overt. (Wagner)  
 Flight Bumble Bee (Rimsky-Korsakov)

## Majestic

Die Meistersinger Overt. (Wagner)  
 Tannhauser Overture (Pt. 1) (Wagner)  
 Siegfried Funeral March (Wagner)  
 Aida-Grand March (Verdi)  
 Marche Slave (Tchaikowsky)

## Wild, Tempestuous

William Tell Overt. (Pt. 4) Rossini  
 Flying Dutchman Overt. (Wagner)  
 Die Walkure-Ride Valkyries (Wagner)  
 Rienzi Overture (Wagner)  
 Overture of 1812 (Tchaikowsky)

## Wierd, Mysterious

Dance Macabre (Saint-Saens)  
 Fingal's Cave Overt. (Mendelssohn)  
 Night on Bald Mt. (Moussorgsky)  
 Cathedral Engloutie (Debussy)  
 Sorcerer's Apprentice (Dukas)

## Dance

Blue Danube Waltz (Strauss)  
 Emperor's Waltz (Strauss)  
 Tales from Vienna Woods (Strauss)  
 Skater's Waltz  
 Minuet (Bocherini)  
 Glow Worm (Finche)

# Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

## 1941

DECEMBER: "Do It Again, Harry," produced by Herman Bartel, New Rochelle, New York. A 16mm Kodachrome picture, 800 feet in length.

## 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet

in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

MAY: "Oliver Twist," produced by David E. Bradley, Winnetka, Illinois. A 16mm. picture approximately 4000 feet in length.

JUNE: "A Day On the Western Front," produced by Ernest Eroddy, Denver, Colorado. An 8mm. Kodachrome picture, 200 feet in length.

JULY: "White Waters" produced by C. A. Willis, Merced, Calif. A 16mm. Kodachrome picture, 400 feet in length.

AUGUST: "Madame Hummer At Home," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm. Kodachrome picture, 800 feet in length.

SEPTEMBER: "Murder By Magic," produced by Ad-libber Productions, Pasadena, Calif. An 8mm. picture, 300 feet in length.

OCTOBER: "Pottery Making As a Hobby," produced by V. L. Saint, Lyons, Kansas. A 16mm. Kodachrome picture, 400 feet in length.

NOVEMBER: (No award).



Movie amateurs will find further assistance in selecting a library of records in the many books available describing the moods and content of classical music. An example is Cobbett's Cyclopedic Survey of Chamber Music, also Grove's Dictionary.

In addition to musical recordings, sound effect recordings are also available—many of them from musical dealers or directly from makers of records. Any home movie that is filled with action will be the more realistic when screened if recorded sound effects are also added to the presentation.

Combination phonograph-recorders

## Salvage those shots . . .

• Continued from Page 428

intensifier known that will not change color of the image on reversal or positive film. It gives proportional intensification and is easily controlled by varying time of treatment:

### Stock Solution No. 1

Avoirdupois Metric

\*Silver Nitrate..... 2 Ozs. 60.0 grams  
Distilled Water  
to make..... 32 Ozs. 1.0 liter  
\*Store in brown bottle.

### Stock Solution No. 2

Sodium Sulphite, desiccated, (Eastman Kodak Co.) ..... 2 Ozs. 60.0 grams  
Water to make..... 32 Ozs. 1.0 liter

### Stock Solution No. 3

Hypo ..... 3 1/2 Ozs. 105.0 grams  
Water to make..... 32 Ozs. 1.0 liter

### Stock Solution No. 4

Sodium Sulphite, desiccated, (Eastman Kodak Co.) ..... 1/2 Oz. 15.0 grams  
Elon ..... 345 grains 24.0 grams  
Water to make..... 96 Ozs. 3.0 liters

Prepare the intensifier for use as follows: Slowly add 1 part of solution No. 2 to 1 part of solution No. 1, shaking or stirring to obtain thorough mixing. The white precipitate which appears is then dissolved by the addition of 1 part of solution No. 3. Allow the resulting solution to stand for a few minutes until clear. Then add, with stirring, 3 parts of solution No. 4. The intensifier is then ready for use and the film should be treated immediately. The degree of intensification obtained will depend upon the time of treatment which should not exceed 25 minutes.

Examine the film closely at frequent intervals to determine when proper de-

gree of intensification has been reached, then remove the film from the solution and immerse it for at least two minutes with agitation in a plain 30 per cent hypo solution. Follow this with a thorough washing in cold water, either running or changed at frequent intervals. Do not allow a stream of water to play on the film at any time as this will damage the emulsion. After the film has been thoroughly washed subject it to drying by wiping off, with a chamois or viscose sponge, all excess water. Suspend film where a flow of air will complete the drying process.

Intensification seldom gives as much improvement in a film as is necessary to make a good shot out of a bad one, and unless the shot is an important one which cannot be retaken, it is hardly worth the trouble. On the other hand an underexposed shot, unless it is so dark as to be pretty well opaque, can usually be thinned out sufficiently to be worth the trouble of reducing it.

## Build continuity . . .

• Continued from Page 421

an interesting print. With the cinefilmmer, he must make his shot right at the beginning. And certainly the widespread practice of still photographers in cropping their shots in the final printing stage proves the theory that excluding extraneous subject matter from a scene and concentrating on the main subject or subjects, makes the most interesting picture.

Once the movie amateur understands the importance of ultimately accenting his pictures with closeups, he will begin to understand the fundamentals of good movie editing and will, as a result,

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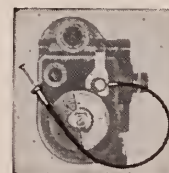
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endeavor to prepare the right kind of material for editing at the time of shooting. In time, the more experienced cinefilmer will learn to appraise the subject on which he is about to train his camera lens; will analyze its most interesting point, then build gradually toward this point with one or two shots, climaxing with the closeup.

## Backgrounds for titles . . .

• Continued from Page 426

camera, and certainly at much less expense. Prints for such background use should be slightly diffused and printed quite dark as shown in Fig. 2. The lettering, of course, should be white where black and white reversal film is used for the titles. For positive film titles, a negative or "reverse" print should be made of the background illustration and the title text lettered in black.

If the background subject is a photograph or picture of value which would be marred by lettering, the lettering can be applied on a panel of celluloid or glass and this laid over the background illustration. This expedient may also be followed where rough fabrics or paper are used for the background.

Double exposure is still another method by which valuable backgrounds may be used without the necessity of apply-

ing lettering to them. The title is lettered or printed on a flat black card and photographed. The film is then wound back in the camera and the background photographed next. Result will be a superimposition of the title over the background which is the method followed by many professional titlemakers. A feature of this method is the fact control of contrasts is permitted. The background exposure can be reduced to obtain the required subdued effect.

In short, the rule to be followed in making titles is to "keep the background in the background" for subtitles—don't let the background dominate the title.



## EMULSION RATINGS FOR 8MM AND 16MM FILMS

	Scheiner		Weston		G-E			Scheiner		Weston	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten
AGFA ANSCO											
16mm SSS Pan.....	29	27	100	80	125	100					
16 Hypan.....	24	23	32	24	48	32					
16mm Panchromatic.....	21	20	16	12	24	16					
16mm Supreme Pan. Negative.....	27	25	64	40	100	64					
16mm Positive.....	12	8	3	—	—	—					
16mm Panchrome.....	20	—	12	3	16	—					
8mm Twin-8 Hypan.....	24	23	32	24	48	32					
8mm Filmopan.....	24	23	32	24	48	32					
Twin 8mm Pan.....	20	18	12	10	16	12					
Twin 8mm SSS Pan.....	29	27	100	80	125	100					
Straight 8 Pan.....	24	23	32	24	48	32					
**DUPONT											
Regular Pan (Rev.) Type 321.....	20	18	12	8	16	12					
Super Pan (Rev.) Type 302.....	29	28	100	80	—	—					
Sup.-2 (N-P or Rev.) Type 301.....	26	25	64	40	48	24					
Type 314 Pan (N.-P. or Rev.).....	21	20	16	12	—	—					
Positive Type 600.....	12	—	2	1/6	—	—					
Sound Record. Pos. Type 601.....	17	9	6	1	—	—					
EASTMAN											
16mm Super XX Pan.....	—	—	100	80	125	100					
16mm Super X Pan.....	24	23	32	24	48	32					
16mm Safety.....	20	18	12	8	16	12					
16mm Sound Pan.....	23	21	24	16	—	—					
16mm Pan. Negative.....	23	21	24	16	32	24					
16mm Positive.....	16	10	5	3	16	4					
8mm Super X Pan.....	23	21	24	20	32	24					
8mm Regular Pan.....	18	16	8	5	12	8					
Kodachrome (8 and 16mm).....	18	14*	8	3*	12	4*					
Kodachrome "A" (8 and 16mm).....	18*	21	8*	12	12*	16					
GEVAERT											
Super Reversal.....	23	21	24	16	32	24					
Panebro.....	20	18	12	8	16	12					
Ortho.....	21	17	16	6	24	8					
GENERA											
Super Meteorpan.....	27	25	64	40	—	—					
Super Panchromatic.....	24	23	24	16	—	—					
Super Ortho.....	21	17	16	6	—	—					
Moretone Ortho.....	19	13	16	6	—	—					
Semi-Ortho.....	18	12	8	2	—	—					
KIN-O-LUX											
No. 1.....	18	—	8	—	—	—					
No. 2.....	20	—	12	—	—	—					
No. 3.....	26	24	50	40	—	—					
No. 3 Gold Seal.....	—	29	—	100	—	—					
HOLLYWOOD											
S. S. Pan.....	26	25	50	40	—	—					
Pan.....	21	20	16	12	—	—					
Semi-Ortho.....	18	12	8	2	—	—					
UNIVEX											
Standard.....	17	14	6	—	—	—					
Ultrapan.....	20	18	12	6	—	—					
Ultrapan Super-Speed.....	23	21	24	16	—	—					
GAMMACHROME											
Regular.....	18	10	8	3	—	—					
Plus.....	20	17	12	6	—	—					
Superpanex No. 100.....	29	27	100	64	—	—					
Superpanex No. 24.....	23	21	24	16	—	—					
Colortone.....	18	10	8	3	—	—					

\*\*Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

\*With filter.





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## Contest Winners

• Continued from Page 423

Kodachrome by John L. Young, Los Angeles, Calif. (See Pg. 346 Sept. '42 HOME MOVIES).

*Snap Happy*, 700 feet 16mm. Kodachrome by Ted Geurts, Salt Lake City, Utah. (See Pg. 104 March '42 HOME MOVIES).

*Story of An Egg*, 1100 feet 8mm. Kodachrome by M. M. Rosenbloom, Petaluma, Calif.

*Story Yosemite Tells*, 400 feet 16mm. Kodachrome by George L. Rankin, San Francisco, Calif. (See Pg. 64 Feb. '42 HOME MOVIES).

*That's An Idea!* 200 feet 8mm. Kodachrome by Ray Rieschel, Robbinsdale, Minn.

*Ten Gallons of Gas*, 400 feet 16mm. Kodachrome by Leo Caloia, Los Angeles, Calif.

*The Magic Closet*, 150 feet 8mm. black and white by W. D. Garlock, Los Angeles, Calif.

*The Ugly Duckling*, animated cartoon, 100 feet 8mm. Kodachrome augmented by re-recorded music on disc, by Denny Plumlee, Amarillo, Texas.

### Achievement Awards

*Photography*—Leo Caloia, Los Angeles, for the fine camera work in his 16mm. picture, *Latitude 26*.

*Editing*—Roland Ray, Los Angeles, for excellent cutting and editing of his picture, *Rita of Rocky Ranch*.

*Titling*—C. A. Willis, Merced, Calif., for outstanding achievement in titling his picture *White Waters*.

*Sound*—Jack Helstowski, Los Angeles, for technical excellence in post-recording disc sound with Synchro-Sound system for his 200 foot 8mm. Kodachrome picture *Trials of Life*.

*Technical*—H. J. Theiler, Whitinsville, Mass, for outstanding accomplishment in time-lapse cinematography in his 400 foot 16mm. Kodachrome picture *Revelation*.

Limited space compels us to forego describing the content and merits of the winning films. This will be postponed until the December issue at which time we shall also tell about the individual accomplishments that won for contestants the achievement awards.

HOME MOVIES staff wishes to congratulate each and every contestant for his splendid efforts. Especially do they wish to commend those amateurs who participated in previous contests and who came back again this year with films that demonstrated marked progress and improvement in technique. Those who failed to place in the contest, we sincerely hope will strive harder than ever to be numbered among those in the winners' circle next time.

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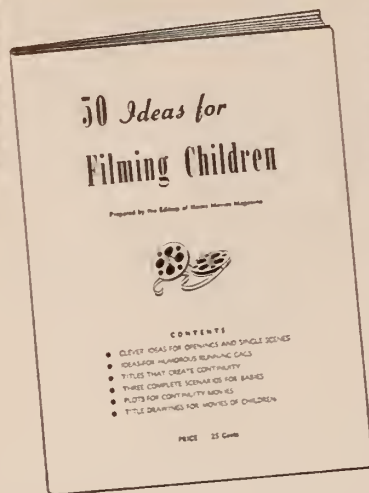
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## Reviews of amateur films

• Continued from Page 418

terior lighting and general photography. Cutting and titling are very good. A 2-star merit leader was awarded the film.

"Dot's Wedding" is patterned after the 16mm. wedding picture produced sometime ago by Pat Rafferty of Long Beach, Calif., and reviewed at length in August 1941 issue of HOME MOVIES. Filmed by W. E. Tymeson of Wallingford, Conn., the picture is in 8mm. Kodachrome, 150 feet in length.

Briefly it is a record of a wedding that takes in practically every important phase from picturing the wedding announcement in closeup to the final scenes showing the groom carrying bride over the threshold of their new home.

Camera work is good with some under-exposure noted in a few scenes. Continuity idea is good, the treatment of which was fair. More of a story treatment would enhance the value of this film for audiences outside the maker's family. Nevertheless, it rates and has received a 2-star merit leader from HOME MOVIES' reviewing staff.

## Club Program Ideas . . .

• Continued from Page 419

was explained to all members. Another successful meeting was one in which a member brought some of his own films properly cut and titled, followed by general discussion. In arranging for programs, members are delegated by the president to be in charge in turn, thereby removing the burden exclusively from the shoulders of a program chairman.—Toronto Movie Club, Toronto, Canada.

## Quiz Program

Among our many outstanding programs, we list two as being of particular interest to clubs generally. First was a movie quiz program for which the club was divided into two teams. The program committee drew up a group of questions pertaining to the home movie hobby and the side which scored the highest number of correct answers won a small prize. Another successful program was that in which all members brought to the meeting any or all the gadgets they have found of value in making amateur movies.—Hub Cine Club, Lubbock, Texas.

## Round Table

One of our most productive and instructive programs was one in which the club was divided into sections for round table discussions. Each member could choose which of several groups to join for the evening, including those for beginners only, titling, trick photography, exposure, etc. In this way we all were able to gain the benefit of the experience of other club members who were qualified to exchange helpful information.—Metro Movie Club, Chicago, Illinois.

## Unique Program

Each year the program furnished by a local doctor who shows films of his summer fishing trip to the Lake of the Woods in Canada is the highlight of our year. Price of admission is old clothes, shoes, hats, jewelry, toys, etc., or anything that Indians of the reservation in which he fishes can use. Last summer after his lectures of the previous year he took with him 65 gunny sacks of stuff to the Indians and you should see them clamor for it! The doctor was made an honorary chief.—Kalamazoo 8mm. Cinematographers, Kalamazoo, Michigan.

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACTS OF CONGRESS OF AUGUST 24, 1912, AND MARCH 3, 1933

OF HOME MOVIES, published Monthly at Los Angeles, California, for October 1st, 1942.

State of California, County of Los Angeles, ss:

Before me, a Notary Public in and for the State and county aforesaid, personally appeared C. J. Ver Halen, Jr., who, having been duly sworn according to law, deposes and says that he is the Publisher of the Home Movies, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, as amended by the Act of March 3, 1933, embodied in section 537, Postal Laws and Regulations, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, C. J. Ver Halen, Sr., 9014 Lark Ellen Circle, Los Angeles, Calif., and C. J. Ver Halen, Jr., 9024 Lark Ellen Circle, Los Angeles, Calif.; Editor, Arthur E. Garin, 2230 East Glenoaks Blvd., Glendale, Calif.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.) Partnership, C. J. Ver Halen, Sr., 9014 Lark Ellen Circle, Los Angeles, Calif.; C. J. Ver Halen, Jr., 9024 Lark Ellen Circle, Los Angeles, Calif.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

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C. J. VER HALEN, JR.

(Signature of editor, publisher, business manager, or owner.)

Sworn to and subscribed before me this 1st day of October, 1942.

(SEAL)

S. E. GRILL.

(My commission expires Oct. 13, 1942.)



# TITLE *troubles*

By GEORGE W. CUSHMAN

**I**F you have any questions pertaining to titles or title-making, Mr. Cushman will be glad to answer them. Address him in care of HOME MOVIES or his residence, 504 Stanton Avenue, Ames, Iowa. In explaining your title troubles, include information such as type of equipment used, film, light source, and where possible, send along a sample of the title film. Enclose a self-addressed stamped envelope if you wish an early reply.

*Q. How can I animate titles—that is, make letters appear one by one—when my camera does not provide for single-frame exposure?—A. N., St. Louis, Mo.*

A. Assuming titles are black with white letters and are to be filmed with black and white reversal film, simplest method is to cover entire title with card of same black material as title background. Start camera, then move card—exposing the words one letter at a time. This is applicable, of course, only with short titles of one to three words.

*Q. Using positive film, is it possible for me to get greater contrast by composing my titles of black cut-out letters pasted over tissue paper and illuminating them from the rear?—H. B., Tulare, Calif.*

A. It is very doubtful. Unless source of backlight was considerably diffused, an objectionable "hot spot" would appear in the title. Correct exposure and proper development of positive film titles made the regular way—titles lettered in black on white cards—will produce necessary contrast.

*Q. Various articles and books on titling suggest the use of "sans serif" type where title cards are to be printed. I do not find the word "sans serif" in the dictionary. Please explain this term.—J. K. D., Miami, Fla.*

A. Sans serif type faces are those in which the characters do not have the short fine finishing lines at top and bottom as in the case of the type used in this paragraph. Sans serif type is a bold face type like this—**A, B, C**—where all lines composing the character are of the same width and are undecorated. Such type is recommended for titles because it photographs better, is easier to read on the screen.

*Q. I'm trying for some searchlight "beam" effects in a main title. So far I've had poor success. Can you suggest how I can get the same effect as the professionals do?—J. M. McK., Kenosha, Wisc.*

A. Most of the professionals obtain the "beam" effect by having the beams painted on panels of celluloid which are laid over the title and rotated to give the desired effect. Sometimes the beams are photographed first and the title text superimposed over it. You can do the same.

*Q. What is the proper manner of presenting a picture in the opening or main titles—how should main titles be worded?—H. O'N., Utica, N. Y.*

A. Best answer is to study main or introductory titles of any current theatrical motion picture. Most amateurs begin thus: "John Doe presents Our Family Album"—usually all in one title, followed by credit title: "Photographed by John and Mary Doe." If the picture is a scenario, title listing the cast follows.

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By EDMUND TURNER



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- 16mm. Cine Kodak Model 8, F:1.9 lens, \$49.50.
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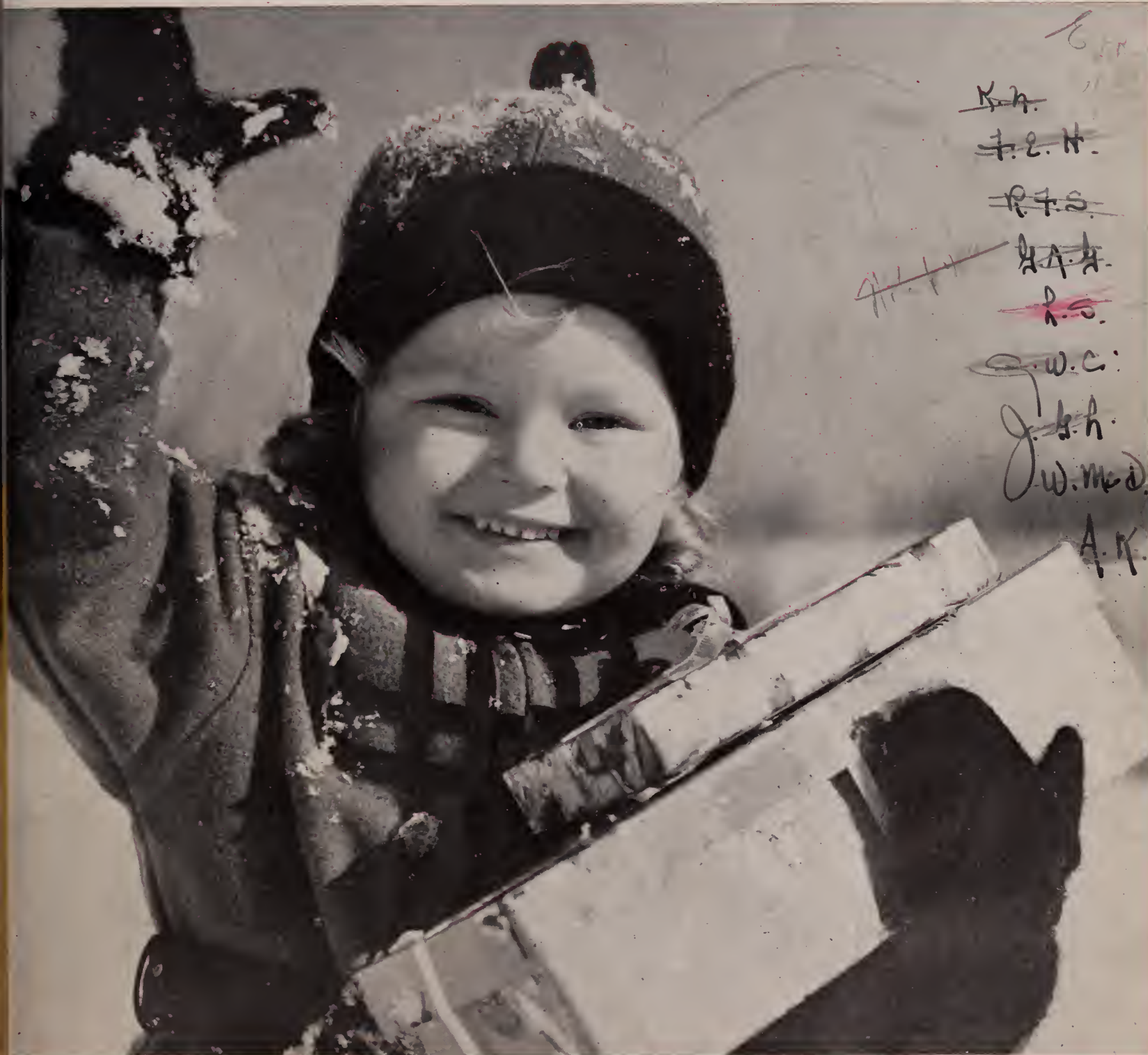
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December • 1942

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# home MOVIES

Reg. U. S. Pat. Off.

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1942

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## REEL FELLOWS

A friendly fraternity of movie amateurs sponsored by Home Movies magazine. Your membership is invited.

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Associate Editors

C. E. BELL  
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L. C. BUSCHER  
Art Director

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## Information PLEASE

• READERS: This department is for your benefit. Send in your problems and our technical board of professional cameramen will answer your question in these columns. If an answer by mail is desired, enclose addressed stamped envelope.

**What's A Stop?** (Don Smith, Camp Young, Calif.)

*Q. Please explain just what a lens "stop" is. Is it the difference in lens opening between whole numbers? In other words—would setting a lens from f/9 to f/11 be considered closing down one "stop"?*

A. Rather than a definition of a stop, we assume you wish to know to what extent increasing or decreasing exposure constitutes a full stop. Although not all lenses are calibrated alike, the following table embraces the English-American series of stop numbers. Each f/ number is a full stop:

f/1  
f/1.4  
f/2  
f/2.8  
f/4  
f/5.6  
f/8  
f/11.3  
f/16

Closing down the lens from f/9 to f/11 would amount to 1/2 stop.

**Switching To Eight** (Jas. Landon, Duluth, Minn.)

*Q. I'm going to economize for the duration and switch from 16-mm. to 8mm. Can I have my library of 16mm. films reduced to 8mm? How much will it cost?*

A. Yes, your 16mm. films can be duplicated in 8mm. width. There are a number of laboratories who specialize in this work, one of which is the George W. Colburn Laboratory, 995 Merchandise Mart, Chicago, Ill. You will have to write to them for prices.

**Light and Meters** (Jerome Halsey, Seattle, Wash'n.)

*Q. What is the difference between the terms "Incident light" and "reflected light" as applied to the use of exposure meters?*

A. The light falling upon an object is called the incident light. Reflected light is that reflected by the scene or object towards the camera. With the latter, reading is taken with meter at camera position or with meter pointed

• Continued on Page 477

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*A Message to the public and the retailer:*

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# The Reader



# SPEAKS

## Lens To Title

In the November issue, reader F. M. Spoonagle questioned Stanley Andrews' statement in a recent article on the subject of titling to the effect that "... distance from title card should be measured from camera lens when an auxiliary lens is used." Spoonagle contends measurement should begin, not from the camera lens, but from center of concave surface of the auxiliary lens placed ahead of the camera lens for titling purposes.

Answering Mr. Spoonagle this month, at our behest, is Dr. A. K. Baumgardner of Peoria, Ill., a specialist in optics and one of HOME MOVIES' Advisory Editors:

Sirs: Regarding Mr. Spoonagle's statement, I am inclined to think that we are splitting hairs to a finer degree than is necessary for our purpose, but am pleased to advance my ideas and develop them further if there is any need to do so.

To refer to the article by Stanley Andrews in which he states that the distance should be measured from the camera lens to the title card when an auxiliary is used, I feel that he is correct, with the provision that auxiliary lenses are always placed as close to the camera lens as is possible. All instructions relative to the use of auxiliaries stress the importance of this, considering that deep lens mounts or shades, or matte boxes which would hinder one in placing the auxiliary close to the camera lens should be removed or modified. However, the camera lens with an auxiliary added should be considered as a complete unit and if the two elements are in reasonably close contact, the measurement is practically the same. At any rate the difference is so slight that it can be ignored for all practical purposes.

To explain this further, we know that we must set the camera lens for infinity which, if used alone, will focus parallel rays of light at its own focal length. When we photograph a title at short range, we do not have parallel rays of light and therefore place the auxiliary in front of the camera lens which will render them parallel before entering the lens system in order to retain the same focal length.

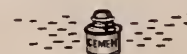
If, however, the two lenses cannot be placed close to each other, certainly the distance should be measured from the inner surface of the auxiliary to the title. In advanced optical computations

this is the general practice. Therefore, I do not feel that Mr. Spoonagle's optometrist friend is wrong because he suggests his theory, as he is applying advanced optical principles which is commonly used in lens systems. In ophthalmic lenses which are usually curved to correspond to the excursions of the eye, we have what we know as vertex refraction and refers to the effective power of the lens on its ocular or back surface, and all computations are made from there. There is such a wide variety of lens powers for the ophthalmic adaptations that they also involve lenses of various thickness and curve, and since all spectacle lenses are worn at about the same distance from the eye, computations are made from there. If a spectacle lens is drawn away from the eye, it increases in power or has effectively more "plus."

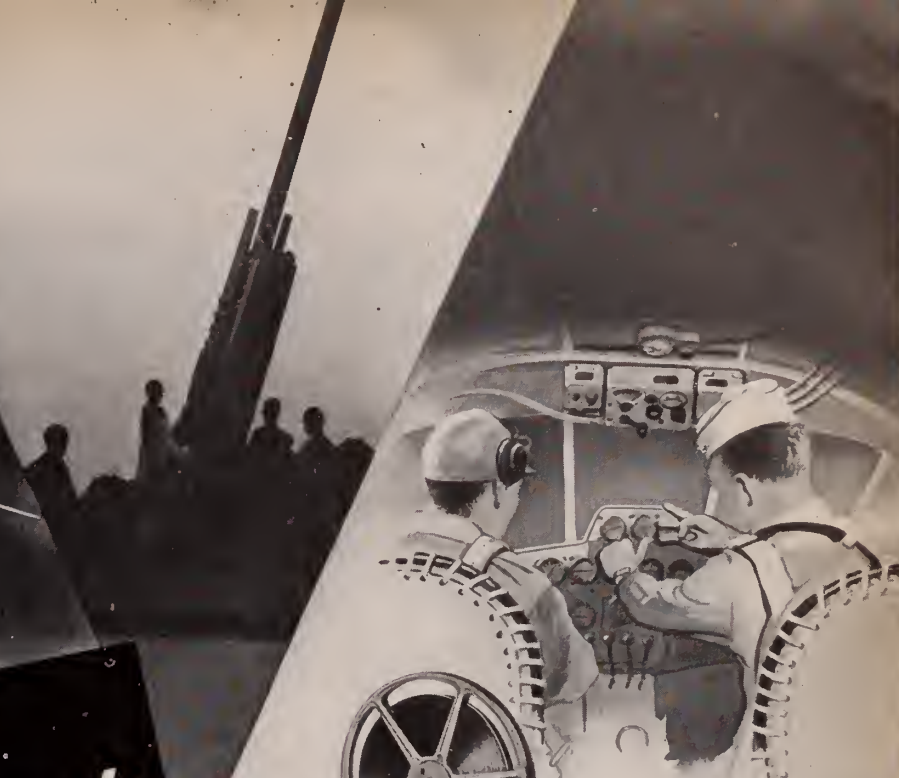
The main reason for placing an auxiliary photographic lens close to the camera lens is to avoid the marginal distortion of the auxiliary itself. The rays of light going through the auxiliary remain parallel for the interval which exists between the two lenses, if the lens is of proper power to correspond to the distance of the title. If the lens is drawn away, marginal distortion increases and although the rays of light would still be parallel as long as the proper distance is maintained between title card and auxiliary, we would soon be photographing the lens itself rather than the light which comes through it.

It is my contention that for all standard lens mounts which are considered regular equipment on present 8mm. and 16mm. cameras, an auxiliary placed in front of the camera lens will be close enough that the measurement can be made from either the auxiliary or the camera lens without endangering the quality of the photographed image. The interval between the two lenses should be no more than half an inch at most and usually less. This difference appears to me to be so slight that it is doubtful if one could distinguish two titles photographed with each of the two measurements.

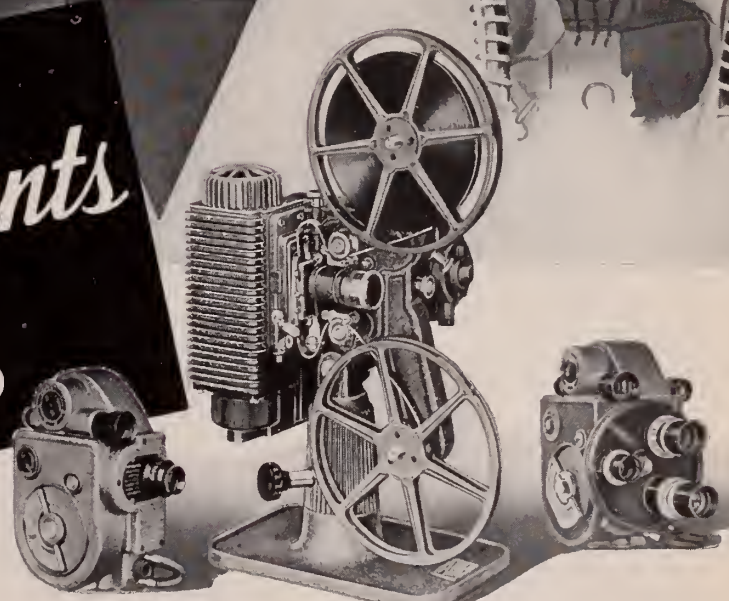
I shall be pleased to continue any controversy that may arise from this and, if necessary, to go deeper, will offer any information I can.—Dr. A. K. Baumgardner.







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# REVIEWS . . .

## of Amateur films

B y J . H . S C H O E N

**M**OVIES of children continue to make up more than 60% of amateur filming. While some of these pictures consist of nothing more than an assortment of record shots filmed at random and at widely separated intervals, still an increasing number of fathers and mothers who own cine cameras have gone in for more serious picture making of their children with the result that more and more good continuities lately have been submitted to HOME MOVIES' editors for review. The reviews which follow here are of three such pictures—each one a masterly production from the standpoint of continuity and editing.

"The Things I Like To Do" embodies an idea applicable to almost any family with children, combining scenery with shots of a little boy and girl in natural every-day activity. Picture opens to introduce the two children in a beautiful garden. They stop to rest close by a flower bed and the little boy asks: "What do you like to do best?"

By way of reply, what the little girl likes to do best is told in sequences of scenes of her favorite activities. She tells the boy she likes to play in a beautiful garden and there is a sequence, well edited, that shows her walking through flower beds and smelling of the pretty buds and blossoms. She likes to swing, play in the surf at the beach, to swim, and dozens of other activities all of which are pictured in sequences that begin after each spoken title in which she tells the boy of her likes.

The picture is in 16mm. Kodachrome, running 225 feet in length. It is excellently photographed and marked by consistently good exposure in spite of the fact many of the shots were made in full or semi-shade.

Titling is an outstanding feature both from standpoint of composition and execution. Text, well composed, was arranged in block title letters over wall paper backgrounds in harmony with theme of picture.

While this picture received a 3-star merit leader, it came pretty close to making the Movie of the Month.

"Adventure At Six" at once suggests a splendid idea for a picture of a child—a picture that depicts a tot's activities after six-o'clock when most of them are put to bed for the day. In this in-

stance, a naughty little boy put to bed early, dreams he runs away from home.

The dream sequences show him breaking his pig bank and then wrapping up the coins and a few meager belongings in a red bandanna and stealing out of the house without bidding his parents goodbye. After traveling some length, he smells the inviting aroma of mulligan stew cooking over a campfire and encounters some tramps encamped beside a railroad track.

The tramps, friendly at first, invite the lad to join them. One spies the lads kit and asks him to show what is in it. When the tramp spies the coins he attempts to snatch them from the lad and a tussle ensues. At this point the boy awakes to find his mother actually tussling with him in an effort to awaken him for breakfast.

The story was carefully worked out and flowed fairly smoothly. Interest in the climactic scenes could have been heightened by cutting to a few more closeups, especially where boy encounters tramps. What is needed here is a closeup of the tramp as he discovers the boy peering at them from a nearby thicket; the tramp calling slyly to the boy; and then a closeup of the boy showing his expression in reaction to this. On the other hand, filmer employed closeups at other points to accent interest in the story, indicating he knows the full value of this medium. The picture received a 3-star merit leader. It was in 8mm. and ran 200 feet in length.

A splendid story idea backed up by fine photography and good editing and titling is "Lemonade, Inc.," a 200-foot 16mm. Kodachrome picture produced by A. A. Merrill, Schenectady, N. Y. Story concerns two teen age girls who are confronted with the dilemma of a circus in town and no funds with which to take it in—having spent all of their weekly allowance.

Taking a cue from the circus, they decide to set up a lemonade stand on the lawn in front of their house. A neat and imposing affair it is too, with clean, sparkling glasses and attractive pitchers of lemonade and orangeade. However, the business is a flop. They even mark down the price from 10c to 5c per glass but sales fail to materialize.

Finally a farsighted playmate—a boy

● Continued on Page 477



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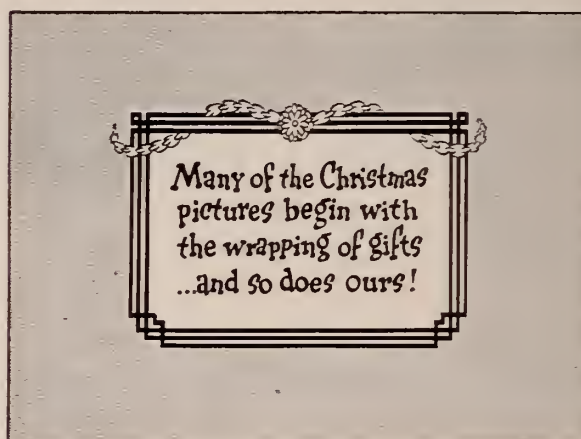
HM-12

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# T I T L E S

By EDMUND TURNER

HERE'S a full page of yuletide movie titles prepared by Edmund Turner especially for Christmas Movies. Designed to fit the average typewriter titler, many of them suggest ideas for a complete holiday continuity.





# HOME MOVIES

Published in Hollywood

DECEMBER 1942



• If your youngsters believe in Santa, as does Joan Carroll, RKO starlet, pictured in this happy Christmas scene, give Santa a prominent part in your holiday movie.

## PLAN *your Christmas movies now...*

B Y W A L T E R B R O W N

**T**HERE are two ways to film a Christmas movie. One is to begin shooting, Christmas morning, without any definite plan. The other is to prepare a shooting script in advance—and follow it. Usually, where we follow the first plan, we eventually find ourselves staging a few post-Christmas shots in February or March in an effort to strengthen the continuity weaknesses observed in a leisurely post-holiday study of filming results on the screen.

The thing to do, then, with Christmas just a few weeks away, is to plot our holiday picture now. Let us survey the picture possibilities in terms of continuity of our family and home, and plan a series of sequences that, when carefully edited, will net us an interesting and successful motion picture of our holidays.

A young married couple without children will plan a different movie story than the father and mother with a couple of eager youngsters who believe in Santa Claus. The family planning a big dinner and a houseful of guests must slant their movie filming accordingly. Regardless of the group in which you belong, your movie must have a logical beginning and end, with continuity linking sequences in between.

Most filers like to begin their Christmas pictures with a symbolic shot—a snowy outdoor landscape, a wreath on a door, closeup of Christmas cards being addressed, or of children

writing letters to Santa Claus, etc. Some filers will shoot their entire picture in symbolic shots, picturing Christmas activities in a series of closeups of hands in action—hands addressing cards, writing letters to Santa, checking off Christmas lists, wrapping gifts, trimming the tree, hanging up stockings, tucking the last gift among others at the foot of the Christmas tree; and then on Christmas morning, switching on tree lights, opening gifts, examining them, setting the dinner table, eating, and finally—switching off the lights at close of a happy Christmas day. This, of course, is a very sketchy record of Christmas, but it is complete and retains continuity until the final scene.

In a few words, continuity in a Christmas film story means beginning the picture and following through with our camera step by step as the day's events take place. We decide to begin with a closeup of Jerry fast asleep. He awakens, clambers out of bed and makes for the living room. We pick him up with camera as he comes through living room door; as he stops in awe at sight of the gaily decorated tree and the myriad of toys beneath it. Our camera follows him as he moves toward the tree and we move in closer to capture the interesting expression that comes over his face as he reaches the electric train Santa brought. In this same manner we treat other interesting action throughout the day. We shoot it in short sequences in-

stead of recording the action pot-shot fashion.

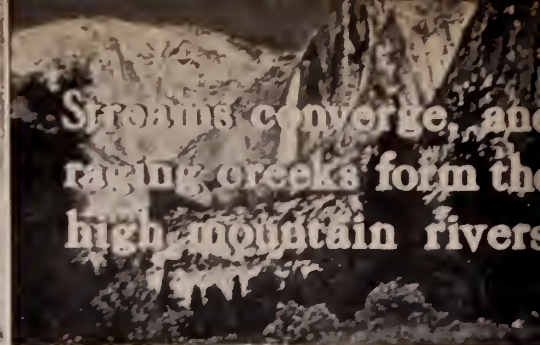
And what about Christmas filming ideas? Usually the movie amateur will have little trouble choosing a basic idea for his holiday film. Where there are children in the family, action naturally will center around them. The story can begin with the usual activity of writing letters to Santa and mailing them; of shopping the gaily decorated store windows; hanging stockings over the fireplace; trimming the Christmas tree, mother placing the gifts about after the children have gone to bed. A variation of this, of course, is to have father costumed as Santa, distributing toys beneath the tree.

Following this should be a sequence showing the children discovering their toys on Christmas morn' and plenty of closeups should picture their action in unwrapping gifts or playing with their newly-acquired toys.

For those whose Christmas will consist of a large gathering of friends and relatives for dinner, the film record can begin with addressing and mailing of invitations or Christmas cards. The arriving guests can be pictured individually as they deposit gifts beneath the tree and again as they gather around the festive dinner table. Concentrate upon individual closeups when gift distribution takes place after dinner, if that is the plan, and some amusing shots may be had. Often Christmas movies are brought to a close showing all gathered about the piano, singing Christmas carols.

• Continued on Page 47-





• Representative of some of the films also awarded achievement trophies are these frame enlargements from "Latitude 26," winner of photography award; "Rita of Rocky Ranch," awarded trophy for editing; and "White Waters," trophy winner for achievement in titling.

## Eleven Prize Films And How They Won

B Y J . H . S C H O E N

WERE it possible for every reader to witness a screening of all the prize-winning films in HOME MOVIES' 1942 Amateur Contest, they would observe, in the exceptional quality of photography, editing and titling, the unmistakable results of HOME MOVIES' unceasing editorial efforts to raise to higher standards the average movie amateur's technique. In every instance, winners of the eleven trophy awards showed marked improvement over contestants of previous years.

The Lloyd Bacon trophy winner is an outstanding example of conscientious amateur motion picture production. And when Richard Cassell, its producer, was ushered onto one of the sound stages at Warner Brothers' studios to receive from director Lloyd Bacon the top trophy award for his brilliant effort, he must have experienced the thrill that comes once in a lifetime. For Cassell deliberately had set out to win this award.

"Warriors of Another World," running 800 feet in 16mm. Kodachrome, is

a documentary of fighting insects presented in a highly dramatic manner. It depicts such insects as ants, black widow spiders, scorpions, the praying mantis and others in combat with natural adversaries. Each battle was staged in a replica of natural surroundings: desert for the battling scorpions, a brick wall for the encounter between black widow and a Jerusalem cricket, etc. Careful attention was given to lighting. Lucid titles give interesting data concerning subjects in the film and Cassell's exceptional microscopic photography bring live closeup studies on the screen of the multi-faceted eyes of the fly, the sting in a scorpion's tail, the awesome face of the black widow spider, and others. All photography was microscopic or semi-microscopic, achieved through use of lens extension tubes. More complete details on the filming of this picture are given by the producer elsewhere in this issue.

Receiving the trophy for First Award in the scenario films class was "Rita of Rocky Ranch," a 400-foot black and white 8mm. picture produced by Roland Ray of Los Angeles. This picture was the Movie of the Month for April 1942 and was described in detail in the April issue of Home Movies.

Story concerns an attractive though dishonest

young woman ranch owner with a piece of land to sell. Saturating a patch of it with oil, she leads a prospective buyer into believing it's oil-bearing land. A secret service man disguised as a cowhand nips the plot and a bang-up fight, western movie style, climaxes the picture. Camera work in this picture proves it is possible to obtain photography of depth and sharp focus in 8mm. when camera is in the right hands. Editing was an outstanding feature of this picture and netted Ray a second trophy for Achievement in Editing.

"Latitude 26" captured second place trophy in the scenario films class. Produced by Leo Caloia, Los Angeles, the picture runs 400 feet in 16mm. black and white and was the Movie of the Month for January 1942. Story concerns a hen-pecked husband given to day dreaming. Given a schedule of Sunday chores, the husband falls asleep and dreams he's transported to the tropical island of "Ah" 8000 miles away where he's dined and entertained by beautiful native girls. Just as he's about to receive a kiss from one, he's awakened by his dog licking his face. His irate wife intercedes at this point to put him back to work mowing the lawn.

A well developed original story, fine direction, and exceptional editing and titling are highlights of this picture, second only to the fine camera work which also brought Caloia the special trophy award for achievement in photography.

"Well I'll Be" a production of the Parkchester (N. Y.) Cine Club and photographed by George Kirstein, took third place award in the scenario films class. Marked by a fine original story, good photography, and clever titling, this picture concerns a young married couple and particularly the wife whose efforts to wheedle her husband into buying her a fur coat have been unsuccessful. A girl friend suggests she resort to a little trickery, put her husband on the spot so, in an effort to square himself, he'll buy the coat.

The husband is persuaded into hiring a secretary on the pretense he looks overworked. Wife's girl friend poses as secretary, lands the job. According to

• Continued on Page 4-6

Ernie Alvarado



• J. O. McCracken with handsome plaque awarded him in Home Movies' contest by U. S. Forest Service for his Forest Defense Film, "Carelessly They Start."



1

**Othello****EAGLE BOLD****SHADOW***Bernhard Tango*

2

**Franklin Gothic****Bernhard Gothic Heavy****Cheltenham Bold****Stymie Bold**

3

**GALLIA SERIES***Piranesi Italic**Park Avenue***Cloister Black**

4

**LeRoy Lettering Guide**

• Popular type faces frequently used in title composition.

# *Choosing a type for your* **TITLES**

BY GEORGE W. CUSHMAN

LAST month we mentioned that backgrounds for titles should be chosen that harmonize with subject matter of the film. Now we go a step further and state that even the style of lettering should be in keeping with the subject matter. If theme of film is powerful or dramatic, titles should likewise be bold and substantial. If the film covers the subject of flowers, or children or small animals for example, a more delicate, even slightly "arty" title style may be followed. A successful film definitely affects emotions and reactions with its theme, and this result can be made more effective by supporting it with proper title style.

Inasmuch as an extensive titling job should, and usually does, involve the use of printer's type, our discussion will treat the various popular type faces available for this purpose. That type faces possess personalities that have very definite influences upon people is supported by typographers who use type to attract reader attention. A message set in the right type face goes far to condition receptiveness of the reader. And so it is with titles.

Little wonder, then, that the movie amateur who wants his film to be complete in every respect will be particular in choosing a style of type for his titles

that not only will conform with, but compliment theme of his film.

Some film subjects suggest no certain mood, were not intended to; and these, of course, may be titled with any of the simple type styles—even with typewriter type. But the amateur with a film that carries a strong message or theme will pay particular attention to type selection and, where titles are to be made by some commercial laboratory, will insist upon selecting the type face himself.

Suppose the film in question is a documentary about trains. Observe the chart of titling type on this page. Which type would you choose for the main title? For the sub-titles? Trains usually suggest power, massiveness. Obviously, then, we should choose for the main title a face like *Othello*, and *Franklin* or *Bernhard gothic* for the sub-titles.

Contrast these and other type faces in groups 1 and 2 with those in group 3. The latter are more appropriate for the lead titles of films on the subject of trees, flowers or any other subject of a graceful or delicate nature. These type faces never should be used for sub-titles. Their delicate lines and fine serifs

would be lost in reproduction and projection, rendering titles composed of them hard to read from the screen. This is especially true for 8mm. films.

Previously in these pages we have stated how important it is to have sub-or descriptive-titles as simple as possible—plain backgrounds with the plainest of type used in composing the title text. The most acceptable type styles for sub-titles are those known as sans-serif—without serifs. Serifs are the fine lines that decorate a type character at top or bottom. So fine are they, they become lost in the finished title because of inadequate optics used by most amateurs in title making, and this results in confusion for the spectator trying to read the title as it appears on the screen.

Of all of the type faces in group 2 which are particularly adapted to sub-titles, only one—*Cheltenham Bold*—is a serif type; but the serifs are bolder than many others and this type photographs very well. In fact it is used exclusively by one news-reel company in all its titles.

The skilled hand letterer who prints his own titles with lettering pen and

• Continued on Page 475



• Frame enlargements from 16mm. screen test of Jean Brooks, RKO player, showing type of scenes desired in screen-test reel.

# 16mm. SCREEN TESTS

## *aiding talent search . . .*

B Y C U R T I S R A N D A L L

**O**NLY yesterday young men and girls, aspiring to movie stardom, came to Hollywood to work in service stations and drive-in sandwich stands close by the studios, hoping to be discovered by the searching eye of a studio talent scout. And many were. Today it's a different picture. There's a shortage of players in Hollywood—both male and female. Studios are scouring the hinterlands for potential Lamours, Grables, Paynes and Gables.

Playing an important role in this talent search is the 16mm. camera. Quick screen tests are filmed in 16mm. Kodachrome, screened the next day in the studio's projection room. But more important: Studios now are actually encouraging movie aspirants in distant cities to submit their own screen tests on 16mm. film for the studio's consideration.

In the van of this revolutionary movement is RKO studios, whose chief talent executive, Ben Piazza, recently announced that his company is encouraging every talented young man and woman with screen aspirations to have a screen test made of themselves with a 16mm. camera and submit it to RKO.

To date, RKO has placed under con-

tract, more than twenty new youthful players on the strength of 16mm. film tests. Not all of these tests, of course, were amateur-made. Most of them were filmed on the studio lot with a 16mm. Bolex by Jack Bentley, RKO's screen test cinematographer. But the amateur-made tests received equal consideration, and where the material was not ample, in judgment of the talent office, the film was returned with suggestions for shooting additional footage. Where re-screening of the expanded test reel indicated promising talent, the hopeful aspirant was summoned to Hollywood for personal interviews and additional tests.

All this has resulted in RKO setting up a definite formula which the amateur may follow in shooting a screen test. "Most important," states Mr. Piazza, "is the necessity of shooting most of the footage in closeups and to allow enough footage to each shot that will enable us to study the person on the screen without having to project the film over and over again." Obviously, the usual editing technique of holding each scene to a minimum of footage cannot hold true in a screen test.

The accompanying illustrations are frame enlargements from a 16mm. test made of Jean Brooks, on the strength of which Miss Brooks was signed to a long term contract by RKO. These pictures illustrate the type of shots called for in RKO's screen test formula. If there's a potential actor or actress in your family or among your circle of friends—a boy or girl genuinely photogenic who has had some dramatic experience, amateur or professional—here's your opportunity to help them along toward a screen career by making a screen test they can submit to Ben Piazza at RKO studios in Hollywood.

First thing to remember is that all screen tests must be on 16mm. Kodachrome. No black and white or 8mm. films will do. And where possible, they should be filmed at 24 frames per second, although this is not absolutely essential. No exaggerated makeup should be used on your subject—just the usual face powder and cheek and lip rouge. All scenes should be shot out of doors under natural light and, as much as possible, in shade where there is ample overhead or reflected light. This makes for more naturalness in subject's expression, eliminates wrinkles and squint otherwise caused by strong sunlight.

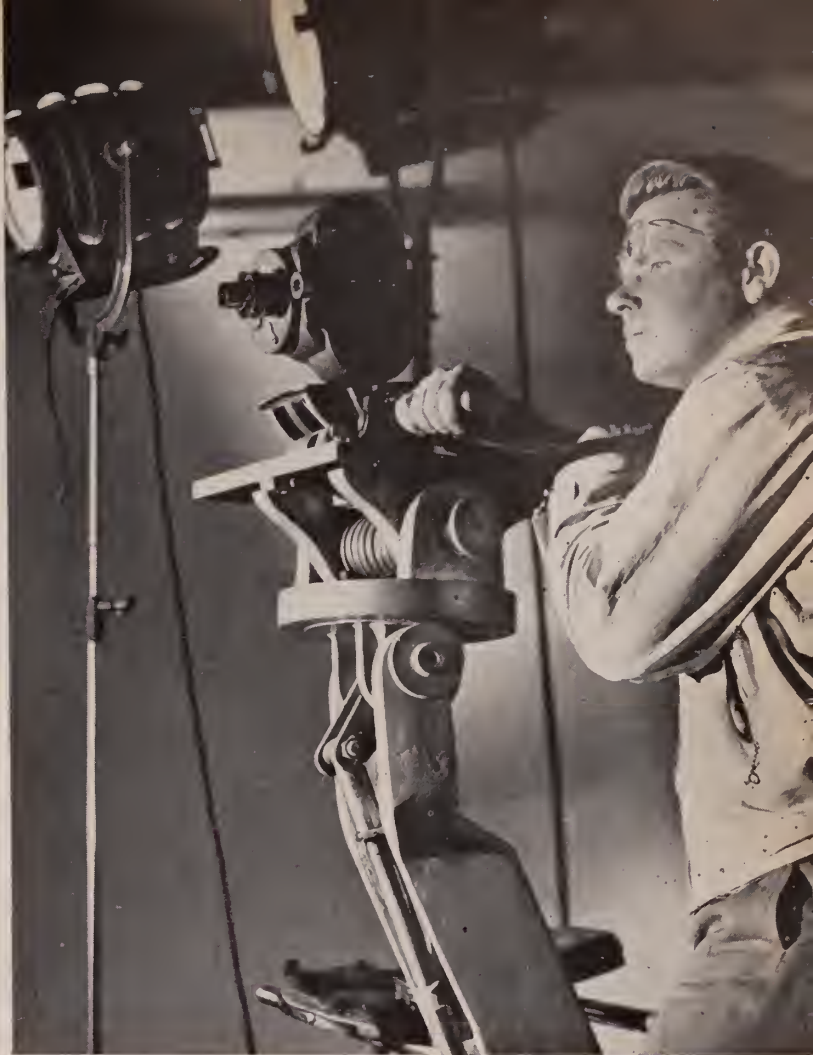
The whole routine of the test should be carefully planned in advance, although it is unnecessary to make all shots in the exact order in which they will appear in the finally edited picture. If the aspirant is a skilled rider, roper, top-dancer, skier, swimmer, etc., he or she also should be filmed in such action with the camera placed to compose the shot to the best advantage to subject.

The opening shot of the series should

• Continued on Page 472



• George Oliver Smith didn't mount his 16mm. Filmo on that sturdy studio camera crane for a gag, but in order to obtain a special traveling camera effect in one of his 16mm. productions. Here Smith appraises the scene with critical eye before starting his camera.



**H**E'S in the army now. But when it's all over and he's free again to take up where he left off, George Oliver Smith will be an active, top-ranking cinematographer. This is a prediction, of course, but it's backed up by substantial facts. A man who has lived and breathed movies ever since he was eleven years old, who has produced no less than sixteen industrial and public relations films during that time, and who was among the first to enlist in the Signal Corps training program for cinematographers and graduate with top honors—well, it's not difficult to predict the future for such a man.

The name of George Oliver Smith is well known among movie amateurs and among business men from the Governor on down in the state of Idaho. George was born in Weiser, Idaho, March 11, 1921. About the time of his tenth birthday he discovered he could project a still picture on a wall with the aid of an ordinary magnifying glass mounted on a small box and an electric light bulb for illumination. Thus began his interest in projected pictures. By the following Christmas, his letter to Santa asked for a single item—a cheap 16mm. movie projector which reposed in a local store window, “marked down” to \$3.98.

“My folks thought I'd get tired of it in a month,” said Smith, “But about the time the two little cartoon films that came with it were worn out, I had learned about the many free loan films that were available. The only obstacle was that my projector would not take the 400 foot reels. I soon fixed that, however, with a pair of home-made extension arms for the take-up and supply reels.”

Smith lived on a farm at the time. He rigged up a “little theatre” in a long shed where he and a pal conducted shows for the neighborhood, and for schools and clubs. If the films were obtained free, they charged no admission. Where they had to pay a rental for films, a nominal charge was made for admission. As the hobby of amateur movies grew, neighbors who had acquired cine cameras brought their films to Smith to be projected along with the

## HIS BARNYARD MOVIES PAID OFF!

B Y W A R R E N G A R I N

free advertising films. This proved another milestone, for Smith had not yet begun to think in terms of making his own movies. He saw only the glamour of the exhibitor. In due time he purchased an 8mm. camera and projector—all from proceeds received in staging barnyard movie shows.

That Smith proved a “natural” as a cine photographer is proved by the fact that almost at once he was shooting movies for money. Local business men often had been spectators at his movie shows, so they readily went along with Smith when he suggested shooting 15 to 20 feet of them or of their business to be spliced into an advertising reel that Smith projected along with other films on the little theatre programs.

This service cost but \$1 for each merchant, and there were plenty of takers for this inexpensive advertising. In due time, more far-seeing business men prevailed upon Smith to produce full reel pictures of their business or service, and thus Smith had come of age as a business film producer—and at the ripe old age of fifteen years!

That fall, Smith was commissioned to make a trip around the state and film all the candidates of one political party up for election. Smith's neighbors began employing him to make movies of weddings and their children's birthday parties. Requests for putting on benefit shows became too numerous to handle. In fact, by now, his producing in-

• Continued on Page 474





• Pictures show MGM's John Arnold (checkered coat) demonstrating to rookie cinematographers proper method of carrying tripod-mounted camera; difference between over-and under-exposed negatives; and care of lens equipment.

# NOW THEY'RE SHOOTING 35 . . !

B Y J A C K I R W I N

**W**HEN Uncle Sam needed a couple hundred cinematographers in a hurry, where did he look for them? You guessed it—among amateur movie makers. Here was a vast army of capable cine cameraists with a wealth of experience behind them. Uncle Sam's Signal Corps was faced with the monumental task of either training raw recruits in the art of cinematography or conscripting most of Hollywood's studio cameramen. To do the latter would seriously impair the government's program for morale and training films and, of course, to train men with no photographic experience whatever would require more time than available. Speed is essential in this war. Obviously, the already trained

amateur was the logical answer to the problem.

With cooperation of the Research Council of the Academy of Motion Picture Arts and Sciences, the Signal Corps formulated a training program that included some of Hollywood's ace directors of photography as instructors. Advanced movie amateurs were invited to enlist in the Signal Corps Reserve and receive this coveted professional training. To date, some 300 of the best amateur and semi-professional cine photographers have been accepted for schooling and, within the sound stages of Hollywood studios evenings and Sundays, the cream of America's movie amateurs have received instruction in the fundamentals of professional cinematography under tutelage of such important cameramen and technicians as John Arnold, chief cinematog-

rapher for MGM, Alvin Wyckoff, and Emery Huse, motion picture film expert of Eastman Kodak Company.

And who were the lucky movie amateurs chosen by the Signal Corps? Well some of them are pretty well known to readers of this magazine. There's Dudley Porter, producer of the 8mm. Movie of the Month for April 1941. Porter was a student in class 1 guided by that old master of motion picture photography, John Arnold. He graduated with top honors and is now receiving secondary training at Camp Crowder, Missouri.

Harry Downard of Redding, California, is another. Downard, long a keen student of cinematography, has been a frequent contributor to HOME MOVIES, topped the marks of all his fellow students, and was chosen by John Arnold to remain in Hollywood to act as assistant instructor as long as the amateur-training sessions shall continue.

David Bradley, known for his many multi-reel 16mm. productions such as Peer Gynt, Oliver Twist, and others is now schooling, getting consistently high marks in his weekly exams. Bradley's sensational 10-reel (4000 foot) 16mm. production of Oliver Twist was the Movie of the Month for May 1942.

Then there's Arthur Faure, a Los Angeles amateur whose fine 16mm. Kodachrome work was described in the October 1942 issue. Faure has completed his schooling and is also receiving his

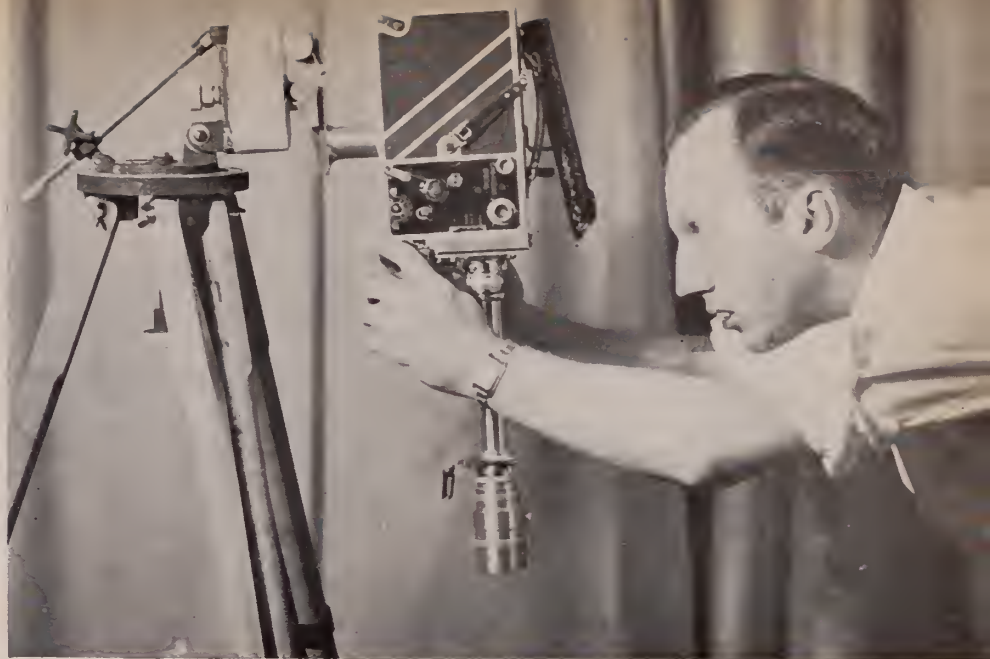
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• Potential Signal Corps cameramen were given thorough training in use of all makes of standard 35mm. cameras. Here Arnold coaches student in art of quickly focusing lens of Mitchell camera.



• In this picture, Richard L. Cassell is adjusting critical focus prior to filming a scene in his prize-winning 16mm. picture, *Warriors of Another World*. The two gadgets between tilt-top and camera were constructed by Cassell to improve rigidity of camera and accuracy of focusing.



**W**ARRIORS of Another World, documentary of fighting insects and 1942 Lloyd Bacon Trophy winner, is the result of a filming adventure in the realm of natural science. How did I happen to film this picture? What gave me the inspiration? These questions have been asked many times. Frankly, along with amateur movies, natural science has been a kindred hobby. Hence the desire to combine the two in one supreme effort. And supreme it was, too! The entire picture was filmed nights between the hours of 10 p. m. and 2 a. m. when sensible people—not camera daft—were reposing in the arms of Morpheus.

I hadn't progressed very far before I was gulping in mild desperation at a bite too big to swallow. Many obstacles at once presented themselves and, having no previous experience in cinematography, considerable footage was wasted in experimentation. I had witnessed many pictures—still and moving—on natural science subjects which, to my way of thinking, left much to be desired. It seemed other photographers had been content to record nature factually. They overlooked the tremendous possibilities in presenting nature dramatically. This then, was my cue: to film a number of interesting insects in natural action and to present them dramatically. To dramatize such subjects, it followed they must be filmed in action—unusual action. So I decided to film only insects with fighting instincts and to picture them in fighting action.

The characters chosen for my film were field ants, an insect known as the ant lion, orb-weaving spider, field spider, black widow spider, scorpions, and praying mantis. In subordinate and less fortunate roles were moths, butterflies, a blue burglar wasp, and a Jerusalem cricket, each of which succumbed to the preying or pugnacious instincts of the previously mentioned insects. Houseflies, bees and ants had small roles in a brief prologue opening my picture, the purpose of which is to demonstrate on the motion picture screen the tremendous strength and other attributes of the average insect. A lone ant was pictured carrying a matchstick with ap-

## HOW I MADE MY PRIZE-WINNING FILM

By DR. RICHARD L. CASSELL

parent ease—a load several times its own weight. A closeup of the compound eye of the ordinary fly was emphasized in a montage showing the multi-faceted eye-surface. This shot was made after shooting several feet of film of a girl poised with a fly-swatter held as though about to pounce upon a fly—just as the fly would see it.

The sprocket holes were carefully trimmed from the footage and the film cut into strips of equal length and cemented side by side on a panel of clear glass. Then a panel of opal glass was placed on the other side, making a sandwich, and the composite panel illuminated from the rear. Training my camera upon this, the closeup of "what a fly sees" was obtained.

Most of the subjects were collected in the desert wastes of Imperial Valley, two hundred miles south of Los Angeles. I made several trips in search of them and because I had not yet learned how to keep my diminutive actors healthy in captivity, especially during the long, hot trip back to my home, I had to retrace my steps in attempts to bring them back alive. I soon discovered I could put my specimens to sleep until time for their appearance before the camera, inducing suspended animation by placing them in a thermos bottle

half filled with cracked ice.

Many of my subjects were anesthetized with a whiff of chloroform. Fooling around with these bugs I learned much about gas decontamination and resuscitation. Many an insect was "brought to" by gently vibrating its abdomen, thereby ventilating the sphericals therein. Anesthetized insects always photograph well because what reflexes remain active cause just enough movement to be picked up normally by the camera. Normal movement of some insects is too rapid to be photographed successfully at any camera speed.

There were four phases in the actual production of this film: photography, with its myriad of unexpected problems; editing, with its all-engulfing exactitude and the tedious splicing to camouflage the fact it was a splice; construction of miniature sets and its attendant camera angle problem; and finally, testing and selecting insects which were sufficiently photogenic as well as willing actors.

As a performer, due credit must be given the black widow spider. Pour on all the light—and heat—you want, point your camera toward all of her eight eyes, and gives her a playmate (or victim) ten times her size and watch

• Continued on Page 470



• Extensive advance planning, careful rehearsing of cast, and adequate equipment coupled with a good story—will net a successful scenario picture. Here a cast, costumed with care, enact a scene on a home-made set adequately lighted with the usual amateur floodlight equipment.

## Filming your first movie SCENARIO

By STANLEY E. ANDREWS

**H**AVING guided our class of beginning movie amateurs through eleven sessions devoted to the essentials of good amateur movie making, we shall apply our final session to the subject of producing a scenarized picture. A scenarized picture is one that is filmed from a prepared script. It may be a pretentious dramatic effort, a documentary, or a simple playlet built around family incidents with members of the family making up the cast.

Assuming the filmer is fully qualified to undertake filming a scenario by virtue of extensive previous camera experience, two things are important before undertaking a production: a capable cast and an acceptable story. The most satisfactory length for a story film

is 400 feet 16mm. or its equivalent in 8mm. Therefore, it is important to choose a story which can be told in approximately 100 to 150 scenes or shots. Upon the cast will depend the success of a story, good or bad, for unless they deliver to the best of their individual abilities, the picture will suffer. It is important, therefore, to place the leads or most important parts in hands of the most capable persons regardless of family connections or politics. And believe me, having to favor certain relatives or friends in casting a home movie play is often one of the most difficult obstacles to surmount.

Much of the cast's acting success depends upon capable direction by the producer. If each actor is thoroughly re-

hearsed and given definite lines to speak in every scene in which he is supposed to have something to say, his action will be nearer professional than when left to his own devices.

Another thing: don't undertake at first a picture requiring a large cast. If this is done, considerable difficulty is sure to follow in getting everyone together on the days shooting is to take place. And if one important player fails to show up, shooting simply cannot go on; for unlike with a stage play, another player cannot carry on in his place before the camera. It is important therefore, not only to have a very definite commitment from each of the cast to be on hand for every scene in which they are to take part, but to stick with the production until the very last scene is made. Another thing that must be considered too, at this time, is casting men who may be called up in the draft before the picture is completed. This has happened several times recently with result that production had to be abandoned.

One thing the amateur must strive for at all times is to avoid anything that will appear corny on the screen—overacting, bad makeup, silly situations. Remember, people are accustomed to seeing good dramatic pictures and fine acting performances on the theatre screen—in sound. The amateur cannot hope to match the Hollywood product and should not attempt to ape it. There is a happy medium which the amateur can follow and follow successfully. We cite as examples some of the amateur films which have been reviewed in HOME MOVIES and credited as excellent pictures, namely: *Fledglings*, *A Pain In the Night*, *Cock and Bull Stories*, *Latitude 26*, *Father's Time*, *Rita of Rocky Ranch*, *Murder by Magic*, *Mister X*, and *Well I'll Be!*—all excellently acted, directed and produced.

And where should one look for good stories to film? Well, sometimes that is a task. The nine films just mentioned are from original stories, conceived and written by the producers or the production staff. Good ideas abound in every day events about your home, in newspaper headlines, and in magazines and books. Amateurs are usually free to use any published material for home photoplays as long as the completed film is not to be put to commercial use.

Those who decide to write their own dramatic story will, no doubt, put in some time studying theatrical motion pictures. In this way the method of pre-

• Continued on Page 470





• Frame enlargements from the 8mm. Kodachrome Movie of the Month, "Mister X", produced by Norman Brown, Glendale, Calif.

NO shafts from Klieg lights pierced the skies when "Mister X" was given its world premiere Hollywood-fashion in a cozy little Glendale home theatre. But all the rest of the Hollywood fanfare that customarily accompanies a world premiere was there—a galaxy of sumptuously dressed notables, the microphone in the lobby into which guests spoke briefly as they passed into the theatre, the usual speeches and all the rest. Thus, a little differently, did "Mister X" make its debut—the film that has since been selected by the editors as the Movie of the Month. Thus, also, did Norman Brown, producer of the film establish himself as a master showman as well as a successful amateur film producer.

Sharing the spotlight with Brown in his noteworthy production is his wife, Alice, who wrote the clever story and continuity. The picture, in 8mm. Kodachrome, runs 200 feet and is augmented by a well chosen selection of musical recordings. The story concerns a man, Mister X, and a mysterious character played, incidentally, by Norman Brown, the producer. And here we must

## MOVIE *of the* MONTH

B Y J . H . S C H O E N

add that Mrs. Brown also assisted with the production, taking a turn at the camera whenever her husband was called upon to carry on with his role before it. Which was often. Brown appears to be a spy or perhaps a detective in the opening scenes. He's lounging nonchalantly against a lamppost when the Daylight Limited pulls into Glendale station. Mister X alights, looks furtively about, and scrams to the nearest taxicab. Brown hops in his car and follows.

At a mid-town intersection, Mister

X alights from his taxi and continues his journey afoot. Brown leaves his car and continues trailing his man several paces behind. Seeking to elude his mysterious pursuer, Mister X ducks into a movie. But Brown stakes out nearby, takes up the chase again when Mister X emerges hours later from the theatre.

By this time Mister X is pretty worried. In an effort to elude Brown, he ducks into a department store and attempts to conceal himself behind counters and clothing racks. But persistent Brown is right behind him, although having lost the trail momentarily. This is soon regained, however, when Mister X gets to his feet to get the lay of the land, finds he's come up between a customer and a saleslady demonstrating a

• Continued on Page 475

• Below—(left) Guests arriving for premiere of "Mister X" say a few words at the microphone, Hollywood fashion. (right) Part of the select audience within the Krull little home theatre in Glendale, where "Mister X" was premiered.







## Wall Screen Adaptor

A wall-type, roll up movie screen can easily be adapted to hang on one of the regular photoflood light standards thereby converting it to a tripod type screen.

A piece of wood, 2 inches wide and 1 inch thick is cut the same length as the screen case. In the center of this strip a hole is bored through the edge to fit over the adjustable sliding rod of the stand. It should be a fairly snug fit. A washer is soldered to the light stand about 2½ inches from the top to prevent the wood piece from slipping down. Two strong screw hooks are used at each end of the wood strip in the same position as the two eyelets on the screen case.

In use, the screen case is hooked over the screw hooks, the screen pulled down, and the height regulated by adjusting the light stand rod.—George Carlson, Chicago, Ill.

## Kodachrome Fades

A very simple method of fading-in and fading-out lead and end titles when using Kodachrome may be made by using regular Kodachrome film with photofloods employing the blue corrective filter for artificial light. Since regular Kodachrome under artificial light has a Weston rating of 3 it is necessary to open up the lens about four stops larger than under the same lighting conditions

### PASS 'EM ALONG!

Those ideas for gadgets, tricks or shortcuts in filming, titling, editing or processing home movies — pass them on to fellow cinebugs through these columns. For each idea published, you'll receive two new projection reels. Extraordinary ideas will bring you a roll of film.

Write description of your idea plainly and when possible accompany it with a photo, sketch or diagram. There's no limit on number of ideas you may submit. Ideas not immediately published will be held for possible future publication unless they duplicate ideas previously submitted.

Important: Be sure to mention whether your cine equipment is 8mm. or 16mm. so we may promptly forward award adaptable to your use.

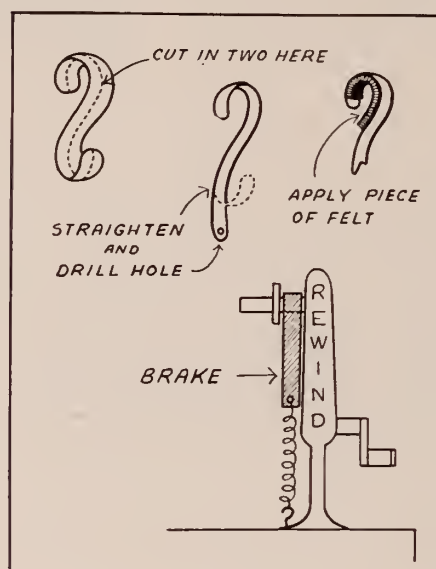
# THE EXPERIMENTAL

when using Type A Kodachrome. This being true, by starting the camera with the lens stopped down to F 16 and opening up to the correct exposure, which in my case was a little over F 3.5, a very excellent fade-in can be obtained. To fade-out, reverse the process, or close down to F 16.—C. B. Robertson, Baton Rouge, La.

## Rewind Brake

Few commercially made film rewinds are equipped with brakes for applying tension on either or both reels while rewinding film. A simple braking device may be made for most all makes of rewinds from a piece of metal, a strip of felt and a small spring.

Most practical perhaps is to use a metal picture hanger for the purpose, slitting it lengthwise which provides two pieces—one for each rewind. The hanger is already curved to fit over the rewind spindle, saving one operation



otherwise necessary where a straight metal strip is used.

Straighten out the other curved end of the hanger and drill a small hole into which insert the end of a small spring or stout rubber band. Attach other end of spring or rubber band to editing board base with a staple or screw hook.

Line the curved surface of hook with small piece of felt. The hook is then fitted over the rewind spindle close to the rewind housing, furnishing tension to brake the speed of the rewind when revolving with loaded reel. Brake may be released by un-hooking the hanger from spindle. With some rewinds, brake must be applied to end of spindle after reel is placed upon it.—H. E. Moore, Los Angeles, Calif.

## More Light

Replacing the regular 500-watt lamp with a more powerful 750 watt lamp in the Keystone R-8 projector will increase picture brilliance about 30%. To install larger lamp, loosen set screw and move back lamp reflector flush with lamp housing. Next remove lamp socket, then lengthen the slots in socket base by ½ inch. Bend top of air conveyor to accommodate increased size of 750 watt lamp.

Replace lamp socket and screw in 750 watt lamp. Move socket toward rear of lamp house as far as it will go and tighten set screws. Make sure lamp is accurately centered.

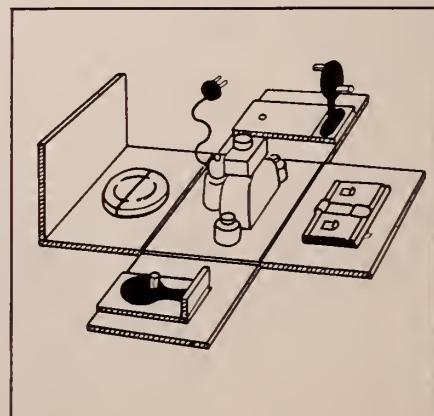
I have used the larger lamp in continuous projection for intervals of 4 hours, except for stops for changing reels, etc., without overheating projector or damaging film.—John Schuler, Scranton, Pa.

## Portable Editor

Illustrated is a portable editing case in which is combined all the usual items; splicer, rewinds, film viewer, and space for cans of film. It folds into a box when not in use, protecting the accessories, yet making it possible to carry this equipment in as small space as possible. Inside dimensions of the kit are but 6-in. x 6-in. x 8-in.

The sides are of ¾" plywood and are attached to a ¾" plywood bottom by hinges. The ¾" plywood top is rigidly fastened to the back. When opened, the sides lie flat to form the complete editing board, as shown.

Attached to the bottom are the film viewer and water and cement bottles. Rewinds are mounted on either side and in such a manner they fold against the sides, the spindles protruding through holes as shown. Splicer is mounted on front panel. Electric cord for illuminated viewer is wound around the viewer and I also provide a battery-powered light in case outfit is to be used in the



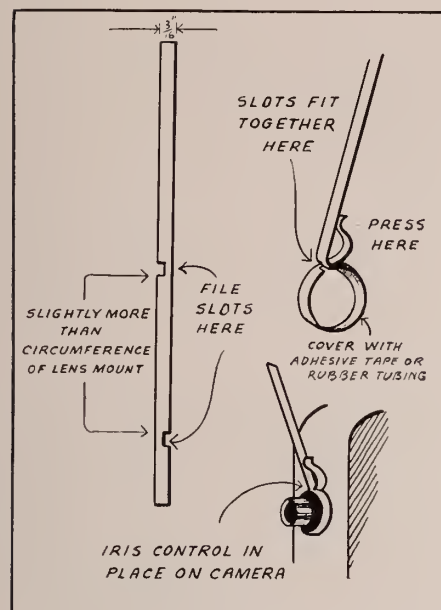


# CINE WORKSHOP

*gadgets, tricks &*

*shortcuts contri-  
buted by Cinebugs*

field where regular house current is not available.—*J. Marvin Blair, Hollywood, Calif.*



## Iris Fader

An excellent iris control to enable making fade-ins or fade-outs with 8mm. and 16mm. cameras can be readily made from a dime-store saw blade. The only tools necessary are a pair of pliers, a file and a hacksaw.

From the hacksaw blade, cut a strip  $\frac{3}{16}$  inch wide and 5 to 6 inches long, depending upon the size of the lens mount. File the piece to shape and bend to fit the lens mount, as shown in sketch. Slip a piece of rubber tubing or adhesive tape over the curved portion to assure a firm grip and prevent scratching lens mount.

In use, simply press at the point shown and slip over the lens. Remove it in the same way. The spring tension will hold it securely in place.

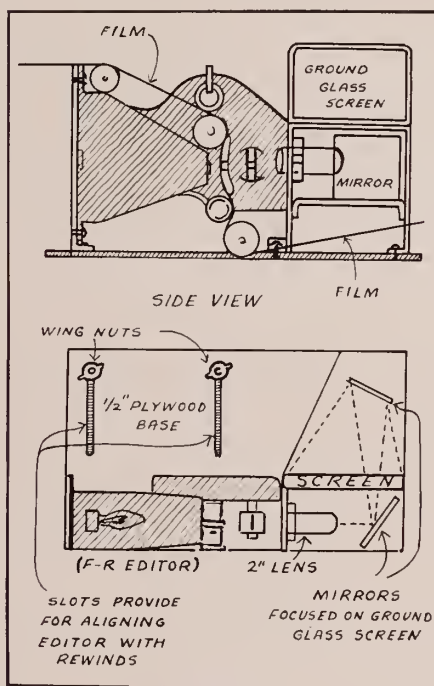
This gadget is far superior to any available commercially, because it can be attached or removed instantaneously, will not damage the lens mounting, yet provides a firm, slip-proof grip.—*H. C. Godbe, Salt Lake City, Utah.*

## Reel Storage Cases

The large round Quaker Oats cartons make excellent storage cases for 8mm. reels. The whole box will accommodate 17 reels and cans. Cut to one-half size, it will hold 8 reels and cans. Be sure to remove lid carefully; and for a finish, cover the box and lid with pebble-grained or other ornamental paper.—*Ralph Barton, Paducah, Kentucky.*

## Focusing Aid

Here is a simple projector focusing aid I have worked out. All Eastman film is returned from the processing station with a white leader, and to aid in quick focusing for projection I scratch a thin line down the center the length of this white leader on the emulsion side, using a ruler and razor blade, being careful not to cut too deeply into the film. By focusing the projector lens on this thin line assures the following pictures being in sharp focus on the screen. Of course, this line can also be drawn on all leaders on the emulsion side of the film.—*C. B. Robertson, Baton Rouge, La.*



## Filmviewer Improvement

Illustration shows method of converting the F-R Action Editor into a projection model, providing for a projected image instead of a viewed image through the customary magnifying glass.

First step is to remove lens and mounting bracket from the editor. Next mount editor on its side on a plywood upright supported by a wooden base as shown. From plywood or metal, construct the framework shown in sketch which supports the projection lens, mirrors, and ground glass screen. Lens from your projector may be used and this may be mounted in a spring clip which will make its removal and replacement easy.

The two mirrors should be adjusted to focus on the ground-glass screen and

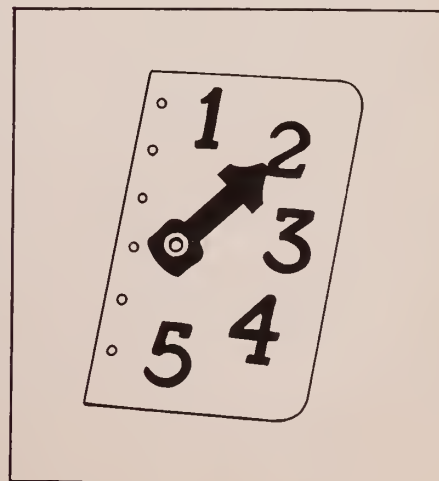
the distance between mirrors will determine size of screen. Side position of F-R Action Editor permits threading film in usual manner yet obtain projected image right side up.—*C. M. De Lauder, Holliday's Cove, West Va.*

## Scene Index

Movie shots may be marked and identified readily with the aid of simple device sketched below. It consists of a numbered dial which fits into a loose-leaf notebook, pages of which serve as records of scene footage, exposure and other data.

From a sheet of heavy white paper or cardboard, cut a piece the size of the notebook leaf. Punch holes along one edge to correspond to the notebook clips. Print figures 1 to 5 (or as many as desired) on one side, and continue with the numerals on opposite side. Figures cut from a calendar page and pasted on the card serve admirably. Next make two arrows from black paper or cardboard and fasten one on either side of the card with an eyelet or brass paper clip.

To use gadget, hold in front of camera with arrow pointed to proper numeral to identify scene, and shoot 3 or 4 frames. Other data may be written in note book. When film is processed, each scene will be numbered according to its proper position in the script.—*John J. Lloyd, Long Beach, Calif.*



# Home movie LIBRARIES

Where to rent or buy 8mm. and 16mm. films

**T**O augment your home movie shows, make use of the fine libraries of rental films, both sound and silent, maintained by your photo dealer for owners of 8mm. and 16mm. projectors. Rental rates are surprisingly low and new films are added at regular intervals. Dealers listed below will gladly assist with suggestions for one reel to full evening programs:

## CALIFORNIA

### HOLLYWOOD

Bailey Film Service  
1651 Cosmo Street  
Bell & Howell Filmsound Library  
716 N. La Brea Ave.  
Castle's Inc.  
1529 Vine Street  
Morgan Camera Shop  
6262 Sunset Blvd.

### LOS ANGELES

Films Incorporated  
1709 W. 8th Street

### SAN FRANCISCO

Bell & Howell Filmsound Library  
Photo & Sound, Inc.  
153 Kearny St.  
Robert Crawford Studios  
126 Post Street  
Telephone: YUkon 1234

### SANTA MONICA

Stewart Photo Company  
1257 Third Street

## CONNECTICUTT

### WATERBURY

Majestic Pictures  
P. O. Box 1125

## DISTRICT OF COLUMBIA

### WASHINGTON

Bell & Howell Filmsound Library  
1221 G St., N. W.

## ILLINOIS

### BERWYN

Colonial Camera Shop  
6906 Windsor Ave.

### CHICAGO

Bell & Howell Filmsound Library  
1825 Larchmont Ave.  
Films Incorporated  
64 E. Lake Street  
General Camera Company  
2308 West Devon Avenue

## INDIANA

### INDIANAPOLIS

W. Stuart Bussey  
17 East St. Joseph St.

## IOWA

### MASON CITY

Decker Bros.  
209 No. Federal Ave.

## KANSAS

### WICHITA

Jeff's Camera Shop  
139 N. Broadway

Lewis Film Exchange  
216 East 1st St.

## MASSACHUSETTS

### BOSTON

Don Elder's Film Library  
739 Boylston St., Dept. HM.  
Frank Lane and Company  
5 Little Building

## MICHIGAN

### DETROIT

Detroit Camera Shop  
325 State Street

## NEW YORK

### ALBANY

Albany Camera Shop Rental Library  
204 Washington Avenue

### KENMORE

Nixon Camera & Photo Supply Co.  
2811 Delaware Ave.

### NEW YORK

Bell & Howell Filmsound Library  
30 Rockefeller Plaza  
Films, Incorporated  
330 W. 42nd St.  
Walter O. Gutlohn, Inc.  
25 West 45th St.  
Haber & Fink, Inc.  
12-14 Warren St.  
Medo Photo Supply  
15 West 47th St.  
National Cinema Service  
69 Day Street

## OHIO

### CINCINNATI

Ralph V. Haile & Assoc.  
215 Walnut St.

### DAYTON

Dayton Film (B-16) Rental Libraries  
2227 Hepburn Ave.

## OREGON

### PORTLAND

Films Incorporated  
314 S. W. 9th Avenue

## TEXAS

### DALLAS

National Ideal Pictures, Inc.  
2024 Main St.

## WEST VIRGINIA

### CHARLESTON

Elmer B. Simpson  
816 W. Virginia St.

## Castle Releases Xmas Films

**P**repared especially for holiday home entertainment is Castle Films' latest animated cartoon release, "Christmas Cartoon," built upon a gay, human interest story. A brother and sister, disappointed at finding no presents awaiting them Christmas morning are made happy after a rollicking home movie show in which they see good old St. Nick and familiar fairy tale characters frolicking in a gay animated cartoon. The show concluded, room lights are flashed on and all the presents they were expecting are awaiting them under the Christmas tree.

This special Christmas treat may be



• Scene from "Christmas Cartoon."

had in either 8mm. or 16mm. Other Castle Films yuletide subjects include "Merry Christmas" and "Christmas Time In Toyland."

Announced simultaneously with the above holiday film is Castles' "Football Thrills of 1942" featuring closeup action of the season's major gridiron games as gathered by the telephoto lenses of newsreel cameras. This film shows the great moments of the games you saw or of those you wished you could have seen from that seat on the fifty-yard line you failed to get.

Games from which action is included



• Football Thrills of 1942.

in this reel, subject to possible last minute changes, are: Army-Navy, Harvard-Yale, Boston College-Fordham, Notre Dame-Wisconsin, Ohio State-Michigan, Duke-Georgia Tech., Northwestern-Ill-



inois, Princeton-Dartmouth and Minnesota-Iowa.

Far surpassing the demand of last year's "News Parade" is Castle's "News Parade of 1942" which pictures the year's historic events in one reel of film. Authentic, filmed under fire, are such episodes as raid on Dieppe, fight for Stalingrad, Midway victory, battle of the Atlantic and other key events.

Notable is the policy of Castle films to offer their popular subjects at a cost no greater than that of unexposed film. All subjects are available from leading photo dealers in five standard sizes from \$1.75 to \$17.50 for the sound version.

### Housekeeper's Daughter

A sparkling comedy, which was a boxoffice "hit" all over the country, has just been released in 16mm. sound by Post Pictures Corporation, 723 Seventh Ave., New York City. Entitled "The Housekeeper's Daughter," and starring lovely, dark-tressed Joan Bennett and suave Adolphe Menjou; it is the story of the glamorous daughter of a Park Ave. housekeeper who meets and finally marries the son of her mother's employer.

Other Hal Roach features available from Post Pictures in 16mm. sound include "There Goes My Heart" featuring Fredric March and Virginia Bruce; "Zenobia" (An Elephant Never Forgets) with Oliver Hardy, Harry Langdon and Billie Burke. "Topper Takes a Trip" with Roland Young and Constance Bennett; and "Captain Fury" starring Brian Aherne and Victor McLaglen.

### Sound Advice

"Sound Advice" is the timely title of a new and interesting booklet that tells how you can have sound movies with any 8mm. or 16mm. projector. Written by Kenneth Carlson, prominent sound engineer, it covers such subjects as stroboscopes, how to build dual turntables, how to synchronize projector with turntable, how to make a sound movie, how to connect a record player to radio for amplification, sound movies without a recorder, and a shooting script for a sound movie that does not require a recorder.

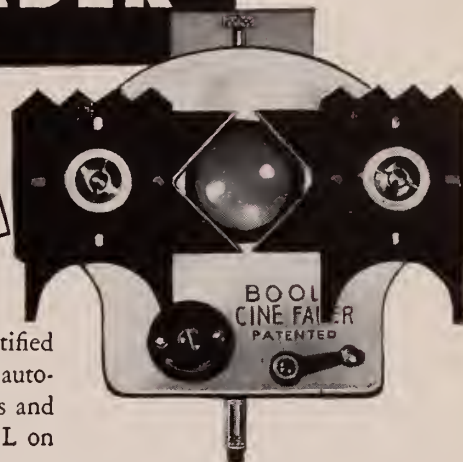
"Sound Advice" is available direct from Sound Advice, Box 19, Burnet Woods Station, Cincinnati, Ohio. Price is \$1.00 postpaid.

### G-E Meter Manual

Just off the press is a new 97-page Exposure-meter Manual published by the General Electric Company. A companion to the G-E Photo Data Book, the Manual deals with scientific aspects of photography related to exposure. Complete, easy to read, the Manual is sold through photo dealers at \$1.00 per copy.

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WITH A Bool  
CINÉ FADER**

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effects...**



Thousands of movie makers have testified to the efficiency of this precision-built, automatic "trickster". 64 varieties of fades and vignettes can be made with the BOOL on any movie camera. Perfectly timed lap-dissolves when used on movie cameras with rewinding mechanism. Built in Switzerland, of stainless steel, with precision clock-work mechanism to last for years. You simply fasten it to your camera lens by means of adjustable set-screws—any camera lens for 8mm and 16mm—wind the mechanism and press

the button—the BOOL CINÉ FADER does the rest. Booklet with BOOL gives complete instructions for all transitions. So simple, anyone can do it.

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# Filming your first scenario

• Continued from Page 464

senting a story on the screen can be absorbed much quicker than from reading dozens of books or magazine articles on the subject. Before we can begin a story we must have a plot. And this plot must develop logically to a forceful climax in the closing sequence of our film. If it does not, then we haven't an acceptable screen story.

Many good ideas are presented factually that, with a little more imagination applied, could become outstanding amateur pictures. By adding one or two twists, the plot may be given real dramatic punch. I have in mind a story by one amateur. As he had written it, it involved a poor couple. The wife had just received a rare old clock, gift from an aged grandmother, recently deceased. Although, unknown to her, it was of immense value. She put the clock aside, valuing it only as a keepsake. The husband, ashamed of their increasing poverty, attempts to dispose of the clock for a few dollars. However, when one money lender offers more than he expected for it, he decides to shop around for still a better price. The way this filmer had written his story, the man eventually is offered \$5000.00 for the clock and he and his wife are made happy. However, there is no suspense in the story. It is merely a factual account of the poor couple's transition from poverty to riches.

It was suggested that the story be changed in the last sequences so that some misfortune occur to the man, temporarily at least, to deprive him of

the clock for which he had been offered so much money. The story was changed so the man loses the clock unbeknown to his wife. She had declined all suggestions to sell it because it was a last gift from her dear departed grandmother. She would not part with it for any price.

However, the good husband, observing his wife doing without food and clothing, steals out of the house with the clock, makes his calls among the money lenders and then when offered the astounding price of \$5000.00, returns home with the clock and to tell the good news to his wife and obtain her consent to sell it. The clock disappears during the night, and the manner in which it is retrieved coupled with the suspense already built up, made a fine dramatic picture.

Last, but not least important, is the need of adequate tools to work with in producing a photoplay. For unless there are plenty of photofloods and reflectors, good indoor scenes will not result. If sunlight reflectors are not used on exterior shots, photography will suffer in quality. Best bet is not to undertake an extensive production alone, but to enlist assistance of brother movie amateurs and friends. Give them a part in the film, too, and a smoother, more successful production will result. And don't overlook the importance of giving every person connected with the production ample screen credit in the credit titles of your film. Everyone likes to see their name in print — especially when its on the motion picture screen.

# How I made prize film . . .

• Continued from Page 463

the fireworks! She's a miniature demon!

The most photogenic, perhaps, is the Praying Mantis—so named because of the kneeling posture he assumes. His odd angular form, vicious appearance in ultra-closeups, easy taming, and absolute safety in handling, makes him the ideal subject for cinemicrography. Among the fighting insects he is death personified. He is somewhat light sensitive, but a little coaxing under subdued lights enabled me to obtain fine action closeups of him devouring butterflies and moths.

The battle between the scorpions was one of the duller and most tedious to film. The scorpion is strictly a nocturnal insect. With lights off, action between the two battlers was fast and

furios. But just as soon as the photofloods were snapped on, action stopped abruptly. It was only by persevering over a period of two months, shooting flashes of these insects at 8 frames per second, that a staggering pile of 16mm. footage was accumulated from which action strips, perhaps only a few inches in length would be cut and spliced together to produce a sequence of fighting action of reasonable length.

Filming action of the other battlers: Spider versus fly; Ant Lion versus ant; Black Widow versus Jerusalem Cricket; and Praying Mantis versus moths and butterflies, was simply a matter of perseverance and proper adjustment of lights in order not to burn subjects



alive. One of the first problems I encountered was the light problem. If my photofloods were too hot, how was I to have enough light to make pictures? This problem was whipped by changing lens equipment on my camera, using a combination of extension tubes with my one-inch or two-inch lenses. This enabled me to set up camera farther away from subjects and at the same time, move lights back, too.

The high degree of magnification required in cinemicrography made impractical the use of my regular tripod. Purchase of a heavy, more sturdy tripod followed, plus a substantial tilt-head. To this was added some specially hand-made equipment of my own, designed and built for the occasion. There was the plastic extension block, which may be seen in the accompanying picture, and which served two purposes: extended my camera so tripod legs would not be in the field of view, and absorbed some of the vibration transmitted to the camera whenever someone would move about the house. The slightest vibration, you know, is highly magnified on the film in cinemicrography. Not all of the vibration effect was eliminated and it became necessary to trim the first and last half-dozen frames from each scene where vibration set in while starting and stopping the camera.

Another gadget was the micrometer head between the plastic block and the camera. This I constructed from various parts obtained in my laboratory. It enabled me to make the minute adjustments of distance between camera and the stage upon which subjects were to perform.

The stiffest problem of all was editing. No less than 80 percent of the entire reel is built upon an illusion. Action of the Praying Mantis leaping upon a butterfly was filmed over a period of two days—separate action which was carefully spliced together to appear as continuous. I don't mean to imply that nature faking was the result, but to the contrary. I was obliged to go to unbelievable lengths in order to create what actually transpires in insect life. Where the insects refused to perform continuously before the bright and sometimes too-hot lights, the action had to be captured piece by piece and carefully edited to appear naturally as continuous action.

Midst the discouraging moments and confusion which attended the making of this picture, there were also many laughable moments. One night two Scorpions scampered off stage and disappeared. One was soon captured but the other really lost himself. We overturned every piece of furniture in the room, each moment expecting to be stung by the recalcitrant creature. After an exhaustive search, we finally lo-



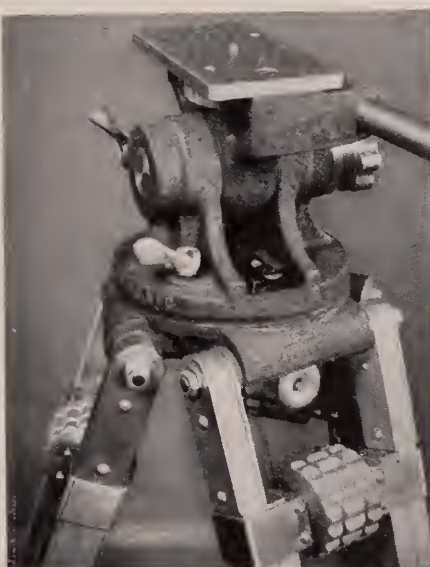
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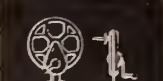
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cated him half-way up a curtain with his stinging tail poised threateningly.

By dramatizing these insects in action amidst staged, natural surroundings accented by special lighting effects, I believe they become more interesting to the spectator than when pictured in

inanimate form. Dead or otherwise inanimate, these insects appear hideous. They conjure up many dreadful things in the imagination. But to see them in action in vivid closeups that only the microscopic camera can record, is to experience an unforgettable thrill.

## 16mm. screen tests . . .

• Continued from Page 460

introduce subject in a closeup of head and shoulders, with a "slate" bearing necessary data regarding subject included as shown in the first photo, top row, of Miss Brooks. This "slate" should carry subject's name, age, height and weight. Allowing sufficient time for this data to be read from the screen, subject should then lower the slate to reveal a full, head-on closeup. And its o.k. for him or her to gaze full into the camera and smile if the urge occurs. And remember, forget the practice of allowing but five or ten seconds to a shot, as with regular home movies, and give ample footage to each take.

At this point it is timely to remind that subject should be pictured as *naturally* as possible—no gestures, no dramatics. That will come later, at the studio. To insure this naturalness, it is suggested that subject be given definite lines to speak to a person outside camera range. If subject is a man, allow him to light up and smoke a cigarette.

After the initial "identification" shot the routine is to shoot subject in close-up as he or she turns slowly from left to right. At start of camera, subject faces left with left profile toward camera. Remaining in this position about 10 seconds, subject is then directed to turn slowly toward the right until right profile is toward camera but stopping several seconds in each position so that action consists of "left profile, full face, right profile."

This routine should be repeated again, this time in a three-quarter shot, with camera about eight feet distant—taking in subject from waist-line up. And if you wish, subject may change costume or attire for this shot. Repeat this procedure a second and third time—each time with subject in different dress and posed against a different background.

The background against which subject is to be pictured is highly important to the success of a good test, for settings should be chosen which will enhance subject and which do not include distracting elements. For this reason, RKO now shoots all of their 16mm. tests out of doors in a garden spot not far from the studio.

Next should be added several three-

quarter shots with subject facing camera but gazing out of scene—upward, downward, then toward camera—thus presenting a complete study of the face in various natural movements.

A series of "study" shots should follow next and these may be medium long shots that take in the full figure, or shots of subject in some casual activity—reading a book or reposing on lawn or beach in a bathing or sun suit, for example.

All of the amateur's camera technique should be brought into play in filming a screen test. Some shots can be made in full sun, but for the most part they should be filmed in subdued or diffused light. Where possible, reflectors should be employed to lighten shadows or scrims placed overhead to soften strong sunlight.

One hundred feet is good average length for a screen test although there is no limitation placed on the footage by RKO. Some test reels have run as much as 400 feet. However, the screen test should be as carefully edited as any other cine production. Anything objectionable in subject's action or photographic quality of the film should be eliminated from the reel. In editing, after the initial introductory shot, the shots should be varied. In other words, cut back and forth from closeups to medium or three-quarter shots. If there are any action shots of subject in dance, riding, diving, or other routines, these should be held for the very last as a sort of climax. The real climax, though, should be the most flattering closeup shot made in the entire series.

The aspirant—your screen test subject—definitely should have some dramatic experience—high school, church, or little theatre, etc.—otherwise you will be wasting time in making and submitting a test reel to a studio. Mere good looks, wavy hair and a six-foot stature mean nothing unless there are brains, personality and an aptitude for acting to back it up. The same applies to girls, except, of course, they certainly must not be six feet tall!

You, as cameraman, should know your camera angles and f stops exceedingly well, for upon the success of



your photography may rest the future of a potential screen star. All test reels should be directed to RKO Studios, Hollywood, California, attention Mr. Ben Piazza—and with ample postage

included for their return. Those residing east of the Mississippi may send tests to RKO's eastern talent representative, Mr. Arthur Willi, RKO Bldg., Radio City, N. Y.

## Now they're shooting 35...

• Continued from Page 462

basic training prior to receiving a camera crew assignment.

George Oliver Smith, who has been shooting 16mm. movies ever since he was in knee pants and whose cine exploits are recorded elsewhere in this issue, is another top ranking student who has completed his course. Still others are: Ed Whittington, Jacob DeVries, Leonard Meyer, Don M. Miller, Russell Meyer, Robert Stewart and Matty Kemp who rated next to Downard in final exams. These are but a few of some 200 who have enlisted in the services of Uncle Sam to become field photographers and photo technicians in the Signal Corps Reserve.

Speaking of this training plan and the success it has achieved, chief instructor Arnold said: "Put to tests according to high professional standards, these amateur cine photographers have given an impressive account of themselves." We even suspect that many of

them greatly surprised some of the old time professionals with their technical knowledge.

Schooling consisted of a six weeks' course, later increased to eight, in which the theory of cinematography was taught by specialists, like Emery Huse, for first half of the course, and practical camera work covered in the remaining weeks. Windup of each course was one or two days in the field actually making 35mm. films with professional cameras and equipment—Mitchells, Bell & Howells, Eyemos, etc. Each class would go out on location with a battery of cameras. Each student was given an assignment on which he was to select his own camera set-ups, determine his own exposures and shoot. The resultant films were screened and criticised during final session of the class.

The dream of many an amateur movie maker is someday to get behind

## Movie of the Month

• Each month the editors of HOME MOVIES select the best picture sent in for analysis and designate it "The Movie of the Month." This movie is given a detailed review and a special leader is awarded the maker.

This award does not affect the eligibility of such films for entry in the annual HOME MOVIES CONTEST. They are automatically entered for rejudging with those films submitted especially for the annual contest. Films awarded the honor of MOVIE OF THE MONTH during the past 12 months are:

### 1942

JANUARY: "Latitude 26," produced by Leo Caloia, Los Angeles, Calif. A 16mm picture, 400 feet in length.

FEBRUARY: "The Story Yosemite Tells," produced by George L. Rankin, San Francisco, Calif. A 16mm Kodachrome picture, 400 feet in length.

MARCH: "Snap Happy," produced by Ted Geurts, Salt Lake City, Utah. A 16mm Kodachrome production, 700 feet in length.

APRIL: "Rita of Rocky Ranch," produced by Roland Ray, Los Angeles, Calif. An 8mm. picture, 400 feet in length.

MAY: "Oliver Twist," produced by David E. Bradley, Winnetka, Illinois. A 16mm. picture approximately 4000 feet in length.

JUNE: "A Day On the Western Front," produced by Ernest Erddy, Denver, Colorado. An 8mm. Kodachrome picture, 200 feet in length.

JULY: "White Waters" produced by C. A. Willis, Merced, Calif. A 16mm. Kodachrome picture, 400 feet in length.

AUGUST: "Madame Hummer At Home," produced by Mrs. Warner Seely, Cleveland, Ohio. A 16mm. Kodachrome picture, 800 feet in length.

SEPTEMBER: "Murder By Magic," produced by Ad-libber Productions, Pasadena, Calif. An 8mm. picture, 300 feet in length.

OCTOBER: "Pottery Making As a Hobby," produced by V. L. Saint, Lyons, Kansas. A 16mm. Kodachrome picture, 400 feet in length.

NOVEMBER: (No award).

DECEMBER: "Mister X," produced by Norman Brown, Glendale, Calif. An 8mm. Kodachrome picture, 200 feet in length.

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a 35mm. motion picture camera and make professional movies. This dream has come pretty close to reality for the 200 men who have completed the Signal Corps' Hollywood studio training. No promises are held out to these men leading them to believe studio jobs await them when they are mustered out

of the army. But most of them feel that after the war, the field of professional 16mm. cinematography will have become so important, few will have to worry about continuing in their most favorite endeavor — making motion pictures.

## Barnyard movies paid off . . .

• Continued from Page 461

terests had become so great, he was obliged to give up exhibiting entirely.

From August 1936 and up until Smith came to Los Angeles early this year, to brush up on cinematography at the University of Southern California, he has produced or has assisted in the production of sixteen films, among them: The Republican Ticket. The Happy Farm Women, The Art of Lettering, The Range Man's Laboratory, Farmer's Take Action, Poultry In Review, Story of Grade "A" Milk, and Use of Woodworking Tools. When Smith's endeavor of making industrial and publicity films began to take on the aspect of big business, he set up the trade name of George Oliver Pictures for his company and all of his recent productions bear this trade name.

When Smith is called in to produce a picture with his 16mm. camera, he

spends a great deal of time in conference with the company's executives, gaining their viewpoints and thus is able to produce a picture slanted fully to their requirements. Before starting production on the picture, "Poultry In Review," for the Cooperative Egg Association of Caldwell, Idaho, Smith studied the Association's monthly magazines which gave him a thorough insight into the poultry business. With this information, he plotted a scenario that began by dramatizing the old type barnyard fowl — mixed breeds, inefficient layers, etc.—running helter skelter, scratching for food in manure piles, etc. Other scenes portrayed habit of fowls to nest in out of the way places, making collection of eggs hazardous and inefficient.

The other half of the story concerned the new modern poultry methods of

## EMULSION RATINGS FOR 8MM AND 16MM FILMS

	Scheiner		Weston		G-E			Scheiner		Weston	
	Day	Tungsten	Day	Tungsten	Day	Tungsten		Day	Tungsten	Day	Tungsten
AGFA ANSCO							GENERA				
16mm SSS Pan.....	29	27	100	80	125	100	Super Meteorpan .....	27	25	64	40
16mm Hypan.....	24	23	32	24	48	32	Super Panchromatic .....	24	23	24	16
16mm Panchromatic .....	21	20	16	12	24	16	Fine Grain Panchromatic .....	20	18	12	8
16mm Supreme Pan. Negative.....	27	25	64	40	100	64	Movetone Ortho .....	19	13	10	3
16mm Positive.....	12	8	3	---	---	---					
16mm Plenachrome.....	20	---	12	3	16	---	KIN-O-LUX				
8mm Twin-8 Hypan.....	24	23	32	24	48	32	No. 1.....	18	---	8	---
8mm Filmopan.....	24	23	32	24	48	32	No. 2.....	20	---	12	---
Twin 8mm Pan.....	20	18	12	10	16	12	No. 3.....	26	24	50	40
Twin 8mm SSS Pan.....	29	27	100	80	125	100	No. 3 Gold Seal.....	---	29	---	100
Straight 8 Pan.....	24	23	32	24	48	32					
**DUPONT							HOLLYWOOD				
Regular Pan (Rev.) Type 321.....	20	18	12	8	16	12	S. S. Pan .....	26	25	50	40
Super Pan (Rev.) Type 302.....	29	28	100	80	---	---	Pan .....	21	20	16	12
Sup.-2 (N-P or Rev.) Type 301.....	26	25	64	40	48	24	Semi-Ortho .....	18	12	8	2
Type 314 Pan (N.-P. or Rev.).....	21	20	16	12	---	---					
Positive Type 600.....	12	---	2	1/6	---	---	UNIVEX				
Sound Record. Pos. Type 601.....	17	9	6	1	---	---	Standard .....	17	14	6	---
							Ultrapan .....	20	18	12	8
EASTMAN							Ultrapan Super-Speed.....	23	21	24	16
16mm Super XX Pan.....	---	---	100	80	125	100					
16mm Super X Pan.....	21	23	32	24	48	32	GAMMACHROME				
16mm Safety .....	20	18	12	8	16	12	Regular .....	18	10	8	3
16mm Sound Pan .....	23	21	24	16	---	---	Plus .....	20	17	12	6
16mm Pan. Negative.....	23	21	24	16	32	24	Superpanex No. 100.....	29	27	100	64
16mm Positive .....	16	10	5	3	16	4	Superpanex No. 24.....	23	21	24	16
8mm Super X Pan.....	23	21	24	20	32	24	Colortone .....	18	10	8	3
8mm Regular Pan.....	18	16	8	5	12	8					
Kodachrome (8 and 16mm).....	18	14*	8	3*	12	4*					
Kodachrome "A" (8 and 16mm).....	18*	21	8*	12	12*	16					
GEVAERT											
Reversal .....	23	21	24	16	32	24					
Panchro .....	20	18	12	8	16	12					
Ortho .....	21	17	16	6	24	8					

\*\*Ratings for last four Dupont films are for straight development. Ratings for reversal depend upon processing formulas and technique employed.

\*With filter.



successful egg producers—men employing scientific methods of raising poultry and eggs. The whole business from baby chick to candling and packing graded eggs was skillfully handled.

When Smith offered his services to the Government as a cinematographer in the Signal Corps Reserve, he had plenty to recommend him both in experience and in glowing letters of recommendation or praise from those for whom he had produced pictures. He is only 21

years of age, but has the motion picture experience of many men of 50. His success is the result of strict application to a hobby that began as with many other movie amateurs. A bit more humbly, perhaps; for where most amateurs start from scratch with a good camera and projector, Smith was giving successful movie shows in an old shed with a \$3.98 toy projector. Admittedly, he's come a long way in just eleven years.

## Movie of the Month . . .

• Continued from Page 465

brassiere! Observing Brown, Mister X dives into a dressing room. Brown starts after him. As he opens the dressing room door, a patron steps out, eyeing him suspiciously. Closer inspection shows Mister X to have disappeared completely. Brown decides to linger around a bit.

By coincidence the department store has a fashion show scheduled for that day in the ladies apparel department where Brown has taken up his post of watchful waiting. There follows a parade of pretty girls in attractive gowns and some displaying lingerie. Brown still sticks around.

Presently a striking creature in a gorgeous fur coat descends the winding stairs leading to the stage, is introduced by the master of ceremonies, and proceeds to strut before the patrons. One woman, caught by the attractive red hat worn by the fur-coated model, takes hold of a dangling tassel to feel of the material. The chapeau falls to the floor revealing the model to be Mister X who had hoped to elude his pursuer with the feminine disguise.

At this point Brown enters the scene, takes hold of Mister X and thrusts a paper into his hand. And guess what it is—a summons in a divorce action brought by X's wife! The final fadeout pictures Mister X going into a faint.

As soon as the opening title of this picture is flashed on the screen, it is apparent that a skilled cine photographer is behind it all. Backgrounding the title is a scene showing the feet of a man walking among shadows as though trailing someone. The title "Mister X" fades in on the screen, superimposed over the scene, and the same background continues for the screen credits.

With the exception of one or two interior shots, made with assistance of a wide-angle attachment of poor quality, photography of this picture is remarkably good. Much credit is due Brown for the careful study given camera angles, particularly in his interior shots. The story is paced well, building

nicely to the climax in the closing scenes. Editing and titling is above average. Credit is due both Brown and his exceptionally fine cast for the smooth manner in which cast performed before the camera.

"Mister X" was entered in HOME MOVIES' 1942 Contest and received Honorable Mention. Subsequently re-edited along suggestions made by HOME MOVIES Staff, Brown submitted the film again for review, whereupon it was chosen the best film of the month.

## Type for titles . . .

• Continued from Page 459

India ink will, for best results, follow the bold character styles of printer's type. For those less skilled, there are devices which will aid him in turning out a professional job of lettering with little effort. On the market are two lettering outfits: one, the LeRoy and the other, Wrico. Both outfits offer a transparent celluloid lettering guide by which the pen may be guided in making uniform letters as shown in the example reproduced under group 4 in the illustration.

This method for lettering titles is fast gaining popularity particularly because it is so adaptable for lettering the smaller title areas required by type-writer titlers. With a little practice any amateur can letter a small title card of six or eight words almost as fast as he can type it.

Amateurs who like to use printer's type may do so without expenditure for either type or printing press. Type for each title card can be set by Linotype and printed by the block proof method—taking an impression by hand of the inked type. On page 277 of the July 1942 issue, George Carlson explained how to make a simple proof press for printing titles from type. The Linotype service, mentioned above, may be had from most printers. They make a nominal charge for typesetting on an hour-



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ly basis plus a charge for the metal. When you are through with the type, it may be returned for refund or credit.

Now that outdoor filming is becoming more restricted through gasoline and tire rationing that keeps the cine-

bug at home, titling is really coming in for concentrated attention by amateurs who formerly gave it too little thought. For many, there's still a wealth of unexplored adventure waiting in title making.

## How prize films won . . .

Continued from Page 458

plot, secretary sits on lap of husband just as wife pays unexpected call at office. Husband attempts to explain and wife exits in a huff. Secretary suggests he can square himself by bringing home a gift. Of course he remembers the wife's desire for a fur coat, orders it delivered to his home. He arrives home from the office to find wife trying on coat in presence of pseudo-secretary. "Well I'll Be..!" is just the beginning of what he said upon discovering he was tricked.

In the family films class, "Tom Sawyer," produced by J. A. Potter, Berkeley, Calif., won first place. This was an ambitious undertaking, yet successfully accomplished with the aid of a cast that adequately filled the acting requirements of so well known a story. The picture runs 550 feet in 8mm. Kodachrome and was augmented by a fine selection of records for theme music. Photography is exceptionally good, editing and titling above average, and the production as a whole a very noteworthy effort.

Trophy for second place in the family films class was awarded C. A. Thomas, Salt Lake City, Utah, for his 125-foot 8mm. Kodachrome entry, "A Letter To Our Daddy Over There." A timely theme, picture tells of a little girl writing a letter to her daddy in the service. Frequent dissolves from little girl to some of her activities indicate what she is writing. A well rounded continuity resulted, marked by good photography and editing.

Third place award in the family films class went to A. E. Leonard of Arlington, Virginia. His 100 foot 8mm. Kodachrome picture, "Congratulations" is a record of a baby—a new arrival in the family. It is capably done, resulting in a continuity that holds interest right to the last scene.

In the documentary films class, "White Waters," Movie of the Month for July 1942, captured first award. Produced by C. A. Willis of Merced, Calif., this picture runs 400 feet in 16mm. Kodachrome and is a documentary of the various water falls and their source of Yosemite National Park. Comprising some of the best scenic photography screened by HOME MOVIES staff

in years, it is the very thorough and skillful titling of this picture that gives it life and interesting continuity and also netted Willis a second trophy for achievement in titling.

Trophy for second place in the documentary films class went to Richard Thiriot, Salt Lake City, for his fine 400 foot 16mm. Kodachrome picture, "Week End for Three" which was described in the September issue. This is a documentary of Bryce Canyon in southern Utah made doubly interesting by a clever continuity woven through it involving the escapades of three youthful travelers. It boasts exceptional photography plus fine editing and titling.

J. O. McCracken of Glendale, Calif., won the special plaque awarded in this contest by the U. S. Forest Service for the best film submitted in the forest defense filming class. Running 125 feet in 8mm. this picture sounds a warning against those who would imperil our vast forest preserves through careless smoking, use of matches, and camping. The careless smoker and camper are depicted in sequences showing how carelessly small fires start, grow into an inferno, leaving charred hillsides as monuments to their thoughtlessness. Masterful camera work, good editing and titling mark this a fine picture in spite of its limited footage.

Credit has already been given those winning achievement awards for photography, editing and titling. In addition, awards were made for sound and technical achievement. To Jack Helstowski, Los Angeles, went the trophy for achievement in sound based upon the technical excellence in post-recording synchronized sound-on-disc with the Synchro-sound System for his 200 foot 8mm. Kodachrome picture "Trials of Life."

H. J. Theiler, Whitinsville, Mass., received trophy for technical achievement for outstanding accomplishment in time-lapse cinematography in the production of his 400 foot 16mm. Kodachrome picture "Revelation." Depicting flowers swelling from bud to full bloom, it is a thoroughly professional job with none of the inconsistent exposure which so often marks amateur efforts in this type of cinematography.



Limited space makes it impractical to describe even briefly those films which were listed last month as receiving Honorable Mention certificates. Many in this division barely missed out in the trophy awards simply because there were films in competition just a little bit better. But excellent films, nonetheless. Even those that finished out of the running altogether had some merit. In most instances, the filmer was strong on photography but weak on editing or titling; good on titling but lacking the ability to put a picture together with a semblance of continuity. Many of these someday will make the winners' circle. All they need is to strengthen the weak spots in their movie making technique.

## Information Please . . .

• Continued from Page 450

toward scene or object. Taking a meter reading of the incident light, the meter is held near the object with the light cell pointed toward light source.

**Aged Screen** (Allan Pearson, Warren, Pa.)

*Q. I understand there is a method by which beaded movie screens yellowed with age may be restored to original whiteness. How is this done?*

A. Most beaded screen manufacturers recommend that yellowed screens be exposed for several hours to direct sunlight. The sun will bleach the screen surface restoring the original white color.

**Light Meter For Dim-Out** (Berton Lamb, Santa Barbara, Calif.)

*Q. I understand I can use my exposure meter to measure light in foot candles in determining light brightness about my home which is in the Army's regulated dim-out area?*

A. Yes you can. If your's is a General Electric exposure meter, for example, you can remove the hood, thus causing the meter to register in foot candles. Place meter on surface on which light falls and read meter from that position with cell pointing toward light source.

**Will Splices Hold?** (Jas. H. Dunn, So. Bend, Ind.)

*Q. I'm planning to store my films indefinitely while I'm in the army. All have quite a number of splices. Will age affect these splices causing them to part on projection later?*

A. If splices were well made and especially if a good quality of fresh cement was used, they will last indefinitely. In splicing safety film, each section is virtually welded together—the cement momentarily dissolving base of

the film causing a fusing of the two sections.

## Reviews of Amateur Films

• Continued from Page 454

—chances by and suggests they change name of beverage to "Victory Punch" and employ some modern business methods in selling it. All the kids in the neighborhood are pressed into service as salesmen and salesgirls. Some are sent on a door to door canvass of the neighborhood to take orders while others are given sandwich ad boards to wear. This brings a flood of trade and, of course, money for the circus for all.

A little closer attention to direction—and we know making kids act is a real job—and a fine contender for Movie of the Month would have resulted. From a strictly amateur standpoint however, it's a swell movie and it has been awarded a 3-star merit leader.

## Plan Christmas Movies now . . .

• Continued from Page 457

Naturally no Christmas film is complete without those little intimate comedy touches which are so easily staged and filmed. If there is a cat or a dog in the family, it can be pictured getting into trouble with the tree decorations—the dog innocently dislodging and breaking an ornament with his wagging tail, the broken ornament pictured in closeup followed by a shot of the dog's expression as he is reproached by his master or mistress out of scene. Or of a playful kitten, toying with a tree ornament, knocking it to the floor and scampering away at sound of the crash. One filmer built up interest in the several gifts delivered to the house before Christmas, by having the dog bark and challenge each delivery boy as he called to leave a package.

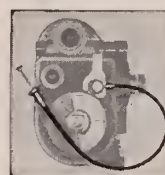
Then there is the old familiar gag of having Dad monopolize Junior's toy train to the dismay of Junior who retaliates by trying on Dad's gift ties, or smoking one of his gift cigars. In short, the usual action of the family at Christmas constitutes your continuity—your shooting script. All you have to do is film the highlights of the day's activities in the most skillful and interesting manner, in sequences, inject a running gag or a little humor here and there, then edit the whole carefully and insert necessary titles. Done this way, your Christmas film will prove entertaining long after Christmas is forgotten. gotten.



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A world at war! Brave voices singing, "Peace on Earth, Good Will to Men"—in battle-scarred churches! In millions of homes, vacant chairs tell mutely of loved ones fighting to bring true the dream of peace and happiness to all mankind. But that is not the complete picture of this wartime Christmas . . .

Millions of homes and thousands of schools, churches, and clubs will rededicate themselves to the high ideals for which we fight. Fortunate, indeed, will be those who can enjoy the inspiration of fine motion pictures that fit the times and mood in which we carry on. There are morale-lifting films that tell of the war—and escape films which help one momentarily to think of other things. Yours is the choice.

YOU can be among those so favored, if you will but put your projector to work. For yourself and your own family there are fine films to be bought and rented. But here, also, is it not "more blessed to give than to receive"? Think of the happiness and inspiration you can give by using your projector for social service to your community!



Make this a movie Christmas—give films—the gift that brings joy to the whole family, and to many more besides

For the more serious note, official war films—like this British picture "Words for Battle," and many U. S. Government films—can be rented for as low as 25 cents per reel. (The first reel on any order carries a 50c charge.)



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